

ANCIENT INDIAN HAIR STYLE OF WOMEN IN SANSKRIT LITERATURE

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BY

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SUMMARY.

Hair always played an important role in Indian Culture, Hair was the source for the expression of love, respect and dedication. Black glossy and luxuriant hair was considered as a symbol of exquisite beauty. The hair of Pārvatī was so beautiful that if 'samari' a type of animal famous for her hair, could feel shy she could have easily forgotten her pride of hair before Pārvatī's.

Long hair reaching upto the hips of a lady was considered beautiful in ancient period.²

Poets were so much enamoured with the charming beauty of the hair of their nāyikās that they usually called them as sukeśī, cārukeśī, dīrghakeśī, muktakeśī.

Kēśa was regarded as the weapon of love of God kāmādeva³. Sometimes, Kēśa helped man to captivate his beloved and to have a control over her at the time of dalliance⁴.

Sometimes the woman sublimated herself when her hair was in the clutches of her husband.⁵

The hair influenced an hypnotising effect on man. It developed excitement in love.⁶

1. Kumārasambhava 1.48.

2. Ritusamhāra 2.18.

3. Vikramāṅkdevacarita .73.(canto II)

4. Āryasaptasatī .70.

5. Ibid.326.

6. Jānakīharana 16.31.

The hair of women displayed considerable variability. Types^s of hair were based mainly on the length, quality and shades .

Hair was also the indicator for the characteristics of Indian women. Various types of women were recognised with the help of their kes'a. Different qualities of hair suggested the story of fortunate as well as distressed women. Hair dressing has always played an important part in the personal adornment of women and has usually undergone frequent changes of design and arrangement. The reference of Kesaveśa (iv.1.42) for a stylistic coiffure occurs in Mahābhāṣya.

India is a land of hair styles. Probably in no other country in the world has so much imagination thought and artistic genius been applied to the art of hairdressing. These are delineated in the sculptures and paintings. Sanskrit literature is full of descriptions of different types of hairdo.

Hairstyle is the method to captivate the fleeting youth and gives it a touch of eternity. It is the method to make something transitory into something permanent. The fashions of dressing the hair in ancient time were numerous and graceful. An examination of the painting at Ajantā will be an eye opener even to the most fashionable ladies of the present generation.

Several archaeological sculptures appear to have taken particular care to depict attractive hairstyles of Indian women. Some of the beautiful and fascinating

coiffures are described here.

STŪPA KESAPĀSA.

The word stupa occurs in the sense of 'tuft of hair' ¹ in the Vājasaneyī Samhitā (11.2; XXV2) and in the Śatpatha Brāhmaṇa (1.3,3,5;III5,3,4.)

Stūpa in the Rgveda ¹ and in the later literature² denotes the 'topknot' of hair as designating the upper part of the head.

The shape of stūpakesapāsa can be compared with the structural monument called stupa. It is the round shaped hair style on the top of the head. ~~xx xx~~ in

' Śataghñīsūlakesapāsa-

The reference to śataghñīsūlakesapāsa occurs in the Rāmāyaṇa ³ Here the weapon Śataghñī is compared with Keśa.

Śataghñī is a kind of weapon- a rocket. Thus the hairstyle which is found in the shape of a rocket is regarded as Śataghñīsūlakesapāsa.

Vellita Kesapāsa.

The reference to the vellitakeśa occurs in Mahābhārata.

1. Rg.veda VII 2, 1 cf.I 24,7.

2. Taittriya Samhitā III 3,6,5.

- Pancavimsa Brahmanas XIII 4,4.

3. Ramayana V 2,21.

In vellitakesāpāsa the hair was arranged in a crooked frontal line and was tied in the form of a heavy bun at the right side of the head.¹

Pañcacūda.

Pañcacūda means having five crests or tufts of hair.

In this style of coiffure, hair was tied into five buns upon the head. Rāmā used to wear pañcacūda as stated in Mahābhārata.²

Samunnadha Śikhendaka.

This style of hairdressing was common in the North-Eastern part of the country as referred to in Nāṭyaśāstra.³ In this style, the hair was tied in a prominent top-knot a bit conical in shape.

Kumbhī bandhaka

The reference of Kumbhībandhaka occurs in Nāṭyaśāstra.⁴ According to Bharata this style was the characteristic of the women of South India. It was a peculiar style of coiffure. In this Kesa racanā the hair was arranged into an artistic bundle exactly in the shape of a Kumbha. It appears heavy in weight and big in size. Women used to add some padding or stuffing. False or borrowed hair was applied to prepare such style of coiffure.

1. Mahābhārata (virāṭa) 9.1 (Poona ed.)

2. Mahābhārata (Anuśāsanaparva 3.11 (Poona Edition)

3. Abhinavabhāratī vol. III page 120.

4. Ibid.

As far as the position of the bun is concerned, it could be done on any part of the head-either on the top, on the back, or on sides.

Āvartalālātika.

Āvartalālātika seems to be similar to Śālaka kuntala but as Bharata has counted it separately.¹ it must have separate characteristics.

In Mathura and in other places there are archaeological figures having curved hair at the position of lālātika. Lālātika was an ornament of forehead at that time. When front locks were kept in a circular fashion around the position of lālātika they were called as āvartalālātika.

Āmśuka Keśapāśa-

Āmśuka means a piece of cloth. In āmśuka style of coiffure, the application of cloth was essential. This type of hairstyle was prevalent among the girls of Abhīra. They used to apply black piece of cloth in their hairstyle as referred to in Nāṭyaśāstra.²

The reference to Āmśukakeśapāśa occurs in Sanskrit literature .³

1. Abhinavabhāratī-vol III (page 120)

2. Nāṭyaśāstra . 21.69.

3. Candrapāñcasika .22.

Kabarī.

Pāṇinī refers to a special style of female coiffure (Kesa-vesā) known as Kabara.¹ According to V.S. Agrawala this word has originated perhaps from the variegated appearance of the braid of hair interwoven with a garland of flowers.² Amarakośa also defines kabarī as a special style of hair (Kabarī Kesa-vesā) In Bhakti Rasāmṛta Sindhu Kabarī has been described as a hairstyle along with flowers.³

In Sanskrit literature also, Kabarī is stated as a particular style of hair in which floral garlands were applied.⁴ Kabarī when tied looked heavy.⁵

Sometimes, poets describe the loose kabarī style of Kesaracand known as sithilakabarī.⁶

1. Padmañjarī 4.1.42.

2. India as known to Pāṇinī page 130.

3. Bhakti Rasāmṛtasindhu. (Ourgamaṅgaṅgīnī Tīka) page 198.

4. Śṛṅgārabhūṣaṇa page 17.

5. Jīvanandana 47.

6. Śṛṅgārasunderabhāṣa page 48.

Mayūraśapāśa.

Kālidāsa was very much interested in Mayūraśapāśa. It was a symbol of beauty in those days. He always describes beautiful women having peacock's style of hair. Yakṣa describes yakṣiṇī having peacock's style of hair, when he wants to see the hair of Yakṣiṇī he tries to look at the peacock's feathers. ¹

Kālidāsa also depicts this style of hair after amorous play. Daśaratha refrains himself from the shooting of peacocks because he remembers the peacock's style of hair of his wife as soon as he observes the starry tail of the peacock. ²

It appears from Kālidāsa that this style of hair was prevalent in both the ways artistically bound as well as loose hair. The first style maybe identified with the hair of yakṣiṇī while the other type may be identified with the loose hair after sexual intercourse having variegated flowers in it.

Mayūraśapāśa.

Kālidāsa was very much interested in Mayūraśapāśa. It was a symbol of beauty in those days. He always describes

1. Megha (Uttara) 46.

2. Raghuvamśa 9.67.

Dhammilla.

Dhammilla was one of the most significant style of hair dressing found in Sanskrit literature.

Amarakośa defines dhammilla as a hairdressing. Śaṅkara the commentator of Harṣacarita holds the same view for dhammilla.² Kālidāsa has not used this word in his Kāvyaś. The word dhammilla is not referred to in Nāṭyaśāstra also. The origin of this word is not clear. According to V.S. Agrawala it was a desi word or it might be its origin in some language of south. The origin of the word dhammilla is 'dramida' which was the ancient name of Tamil Nāḍu. But phonetically it is rather difficult to connect 'dhammilla' and 'dramida' together.³ It was used in Sanskrit literature mostly by the Sanskrit poets of south. Later on other poets started introducing this word in their works and thus it became one of the most popular form of hairdressing as is clear from some archaeological evidence.

According to V.S. Agrawal this type of hairdressing was at first introduced in Northern India in the age of Gupta.⁴

Rūpa Goswāmī presents the correct position of dhammilla hairstyle. According to him dhammilla was tied on the nape. 'Jūtoghātopari dhammilla.'⁵

1. Amarakośa 2.97.

2. Commentary on Harṣacarita by Śaṅkara page 133.

3. Harṣacarita Sāṅskṛtic adhyayana page 97.

4. Harṣacarita Sāṅskṛtic adhyayana page 97

5. Bhaktirasāmṛtasindhu page 198.

Various aspects of dhammilla have been taken by different poets in Sanskrit literature.

Dhammilla decorated with pearls and floral ornaments are found in Sanskrit literature . ^{ix 1}

Several flowers as Campaka, ² mallisara , ³ halleka (red lotus) ⁴ and bloomed mallika ⁵ were used in dhamilla.

Women sometimes decorated their dhammilla with tamala pallava also ^{ix.6}

Isudhi Kesapāsa.

The coiffure known as 'Isudhikesapāsa' is referred to in Śrīngārasmānjari , ^{ix 7}

Isudhi is a quiver in which arrows are kept. The hairstyle which denotes the shape of an Isudhi is regarded as 'Isudhi Kesapāsa', various kinds of flowers are applied to this coiffure.

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1. Rasasodana-bhāṇa page 7. Kuttanimitakavya .901.
 2. Vikramāṅkadevacarita 10.56.
 3. Jīvanandana 1.12.
 4. Śrīngārabhūṣana page 5.
 5. Vikramāṅkadevacarita 10.56.
 6. Harṣacarita (Bombay Edition) page 133.
 7. Śrīngārasmānjari page 14.

Kailāsamekhala Kṣapāsa.

It is an unique style of coiffure. The reference occurs in Śṛṅgāraṇḍjarī Kathā .¹ In this Kṣapāsa the hair is arranged on the top of the head with an elongated fashion so as to appear as the peak of the mountain having slopes.

Kokila Kṣapāsa.

This was a special style of hair. Women used to wear turban like silken piece of cloth and they put their tuft of hair out of that silken turban.

A scene of Aśokaśodhā is carved on an ivory plaque found at Begrām or ancient Kapisa. The headdress in all these figures is peculiar showing a spirally rolled scarf on the top of which hangs a braid of hair tied in a loop. It was this special hairstyle suggested by Aśvaghoṣa as Śuklāśukā attalika keśa '2' Vasudeva Śaraṇa Agrawala named it as Kokila Kṣapāsa because of the upper black tuft of hair on the pile of white silk resembling the black bird seated on a tree of white flowers³

1 Śṛṅgāraṇḍjarīkathā page 13.

2. Saundarananda -7.7.

3. Indian art page 226.

C.F. Śṛṅgārahāta page 4.

Another variety of " Suktāśuka attālikā kesa' has been mentioned in Pārijātaḥaraṇa Here the hair was tied with a white piece of cloth only on the one part of the head (Laghubhāgavata) ¹

Cūdāpāśa.

The modern word Jūdā is originally derived from the word cūdā.

In Bhaktirasāmṛtasindhu the definition of cūdā is stated as the hair which is fastened on the top of the head. ²

According to V.G.Agrawala, in cūdāpāśa, the hair was parted in the centre and gathered back to form the cūdāpāśa. ³

Thus it is clear that cūdāpāśa was that type of keśaracūṣā in which hair was combed back and gathered in the form of a bun on the upper back side of the head.

This type of bun was prepared in any shape or of any size. Application of flowers in cūdāpāśa is referred to in Sanskrit literature. ⁴

1. Pārijātaḥaraṇa 8.4.

2. Bhaktirasāmṛtasindhu 198.

3. Kālāśura saṁskṛti page 199.

4. Megha (Uttara) 2.

Cakora Kesapāsa.

The reference to cakorakesapāsa occurs in Pādatāditaka ¹
Dr.V.S.Agrawala and Dr.Motichandra have left the word
unexplained.We have not found any other reference to this
word in Sanskrit literature nor we come across to this
word in any sanskrit dictionary.

However it is not difficult to imagine the shape of
cakorakesapāsa.

There is some controversy about the correct identifica-
tion of the bird Cakore. Sureshsingh and other authorities
have identified the bird with a kind of duck. But this
identification does not seem correct .Kālidāsa always
compares the breast of young ladies with the bird Cakore.²
Hence, Cakora Kesapāsa can be interpreted in the following
manner -

The coiffure which was tied in a round shape having
a beak like formation in the , centre was called as
'Cakorakesapāsa.'

Veni.

It seems that the word Veni, at first was connected with
cut. In ancient time and even in some part of our country

1. Śrīngārahata page 239.

2. Raghuvansa 16.63.

at present also, the shape of cut prepared with straw had a tail at the end. The tail was called as Veni or venikā. In the Mahābhāṣya the word Venikā has been mentioned.¹ The form as well as appearance of the venikā was similar to the veni of a woman. The method of preparing venikā was similar to that of veni. Probably the word veni was borrowed from the culture of the folk.

The word Veni is found in two forms Veni as well as Veni. The etymological derivation of the word veni is not certain.

According to Śabdakalpadruma² the word veni is derived from the root Vi- ni (aṇādic 4.48)

Prisodarādītvaṭ natvaṃ Veni-nis, whatever may be the derivation, the word veni is used for a particular type of Keśaracana. It is mainly used for weaving, braiding of hair. Hair twisted and interwoven into a single braid and allowed to fall on the back³

Ekam

Jīvagosaṃī takes veni as the long braided locks on the back side⁴.

1. Mahābhāṣya 3.2,102 (Kielhorn edition)

2. Śabdakalpadruma (1vth part) page 494.

3. Monierwilliam page 1014.

4. Bhakṣasāṃśa sindhu commented by Jīvagosaṃī page 199.

A number of different words have been used for veni.

The word kaparda occurs in vedic literature. Kaparda means braid of hair. This word refers to the vedic custom of wearing the hair in braids or plaits. The word kaparda occurs in the Rgveda 10,114,3.

Venika means shortveni. Generally the suffix ka denotes short form. The reference to venika occurs in Sanskrit literature ¹.

Praveni is a beautiful veni says Śabdakalpadruma ²
In Raghuvamśa the river yamuna is compared with Praveni ³.

According to Abhinavagupta there is slight difference between Veni and praveni. This difference is not in the nature but in the form ⁴.

There are different forms of veni found in Sanskrit literature as ekaveni, dviveni, triveni catus kaparda Satveni and bahuvani.

1. Nalacarita 1.34 Srngaratilaka page 22.

2. Śabdakalpadruma page 296.

3. Raghuvamśa 15.30

4. Abhinavabhāṭṭī vol. IV page 291.

There are varieties of venis such as Broad as well as as long veni ¹ thin and delicate veni ² smooth veni ³ Rough and hard veni ⁴

Different places of veni falling on the body of the nāyika have been mentioned by the poets of Sanskrit literature. Poets also coined several upamānās to enhance the beauty of their nāyikasveni.

They compared veni with black ⁵ snake, sometimes with the horn of buffalo ⁶ with dhūmasikha ⁷ with cupid's whips ⁸ with the string of the bow of the God Kāma ⁹ and also with the creeper of Kāma ¹⁰

Veni had a dominating significance in social life. Veni indicated the social status of the women whether she was married, unmarried separated, widow or otherwise. Happy women used to take care of their hair, they oiled and combed them and knit the mass of their hair into several braids technically called venis. Further they used to adorn venis.

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1. Rāmāyana V 14.9 Adipurana 30.63.
 2. Adipurana 26.31 Megha(Pūrva) 31.
 3. Megha (Pūrva) 18.
 4. Jānakīharanaṃ 19.56 Megha (Uttara) 30 .
 5. Rāmāyana V 14.9 V. 15.25 Jānakīharanaṃ 4.54.
 6. Śṛṅgārahāta (Paṭataditaka) page 20.
 7. Venisaṃhara 1.19.
 8. Karpūramāñjani 2.39 .
 9. Śṛṅgāratīlakabhāṣa 227.
 10. Padyaveni page 77.

with ornaments and flowers.

Separated ladies neither oiled their hair nor combed it. They did not do their *veni* in order to make it fresh which consequently grew rough and dry¹. *Ekveni* was the permanent symbol of separated womanhood. It was a mark of anguish for a woman during separation from her husband. Bharata suggested *ekveni* as the hairdress of women in their separation². It was rather a tradition in ancient days that husbands or lovers while returning from abroad used to open the rough and unointed *veni* of their beloveds. Kālidāsa has referred to this fact in almost all his works³.

Alaka.

One of the most significant part of hairdressing was *alakaraśanā*. Alaka itself was a symbol of beauty in Indian aesthetics. Alaka has fascinated almost all the poets of Sanskrit literature. Vālmiki, Vyāsa, Kālidāsa, Bāṇabhaṭṭa, Śrīhaṣa have taken deep emotional pleasure in describing the *alakā* of their heroines.

1. Megha (Uttara) 30.

2. Abhinavabhāratī (Vol III) page 121.

3. Raghuvamśa 14.12.

Ibid. 10.47.

Alaka adds to the beauty of the face alati bhūṣayati mukham¹
Poets usually preferred to nāyikā's front looks to enhance
the charm and grace of personality as is evident from the
some examples derived from Sanskrit literature².

There is some obscurity in the meaning of the word alaka.
According to some authority alaka is a curled lock. The hair
of the head if curled is called alaka. On the other hand,
according to some other scholars alaka denotes the front
hair only.

The synonyms of alaka have been given as Kuñcita Kēśa,
Vakrakes'a cūṛṇakuntala, cūṛṇalaka, aralakeśa, Kutilakeśa,
alakakuntala, vikuñcitāgrakeśa, and varvarika.

Most of the dictionaries have given the etymology of alaka
as al (to decorate) kun.

Vācaspatyam refers to Amarakośa where alaka is defined
as alakāścūṛṇakuntalāḥ, Here cūṛṇakuntala and alaka are
synonymous. Alaka is considered that portion of hair where

1. Vācaspatyam (vol I) page 387.

2. Rāmāyaṇa III 63.9

Raghuvansha 8.55.

Megha (Purva) 8.

Kumārāsambhava 7 .16.

Śṛṅgāraṃśājarī 1.26.

Karpūraṃśājarī 1.26.

Uttaranāmacarita 6.37.

powder prepared by camphor etc. are applied.¹

On the whole , the correct etymological derivation of the word alaka was hidden to sanskrit scholars as it was natural that they tried to derive each word on the basis of root, which as it is well known, is often far fetched. This is true in the case of alaka also. It appears that the word alaka has got some connection with the word al (ad) which has the meaning of the string of the scorpion. Scorpion's string is curved by nature, it resembles with the naturally curled lock, specially front locks of women. On account of this similarity people began to call curled lock as alaka. The suffix ka only distinguishes the curled hair from the curved string of the scorpion.

Mallinātha refers to alaka as 'Svabhāvakakarānyālakāni tesāṃ'. It was not necessary that every woman must have been bestowed with curled hair by nature, hence, the woman who was devoid of natural curled locks practised artificial means to show her hair in curled shape. Straight hair was less appreciated in ancient time, therefore, several kinds of aids were in vogue for the alakaracana such as alakaṇḍa² saffron, ³ painting brush and colours ⁴ etc.

1. Śabdakalpādruma page 113.

2. Raghuvamśa 4.54.

3. Ibid 16.66.

4. Jānakīharanaṃ 1.33.

Alakaraśanā in several forms were invogue in ancient days. Some types of alaṅkāśanā as a lakapallava¹, alakavallari² alakamālika³ were popular at thattime.

Numerous referances to the types of alaka have been found in Sanskrit literature such as frizzled locks⁴ Samāyatalaka⁵, wet locks⁶, dishevelled locks, moving locks⁷ decorated locks,⁸ and rough locks⁹ Poets of Sanskrit literature have compared alakās of their nāyikas withblackbee¹⁰ cloud¹¹ tamala¹² tree, and newly born black serpents¹³.

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1. Vikramāṅkadevaśaṅṭa 1.59.
 2. Jānakīharṇa 9.23.
 3. Śṛṅgāratilaka 1.60
 4. Raghuvamśa 8.53.
 5. Śṛṅgārahāṣṭa (Paṇḍatāditaka) page 185.
 6. Ānyāśapta.
Śatī 514.
 7. Amarūkaśataka 93.
 8. Gītaśovinda 12.7.
 9. Śisūpālavadha 10.78.
 10. Kumārasambhava 7.16.
 11. Pārijātaharṇa 1.2.
 12. Kādambarī page 545.
 13. Ādipurāṇa 37.48.

hairstressing and its aids.

The dressing of hair played an important role in one's personal adornment. Women had dominating interest in their hairstressing 'Kesaśaśā'¹ The 'lalita madhuraṁdāna vidhi' was very much popular in ancient times. It was a passionate desire among women to cultivate the beauty of their hair with the help of various types of hair dressing.

There were several aids of hair dressing such as mirror, comb, brush fingers, oil, Sindūra, tapes, ribbons and hairpins. Apart from this, false hair and wigs were also popular in ancient days. The reference to kūtakaśa occurs in samañmētrikā²

Women used to apply varieties of perfumes in their hair, Kaśaśgru^a, myrrh, and keśacūrṇa, were popular at that time.

The system of dying white hair was also in vogue in ancient days³

1. India as known to Pāṇinī page 129.

2. Samañmētrikā 2.67.

3. Śrīṅgerīhataḥ page 64.

Hair ornaments and floral decoration. -

Indian women have always had a fascination for ābhūṣana since the early ages. The excavations at Mohenjodaro and Harappā have revealed that women at that period were fond of using various types of head ornaments such as leaf like ornament, fanlike ornament¹, patra metal covers and others. Several hairpins and hair pinheads have been found at Mohenjodaro as well as from other related sites²

Opas's was an head ornament in vedic period³. The reference to Kumba and Kurīra as a head ornament occurs in vedic literature⁴

Cūdāmani- Cūdāmani 'Sirorethnam' says Amarakosa. This Ornament is mentioned in Rāmāyana⁵ Nāṭyaśāstra⁶ and in other classical literature⁷ cūdāmani was regarded as most precious jewel to be worn in the middle of the head.

Lalāṭikā-

This was a round ornament used by ladies upon their forehead in front of their śiṃṣanta. The reference to lalāṭikā occurs in Pāṇinī (2.3.65)

1. Studies in the Development of ornament and jewellery in Prehistoric India page 14, 20.

2. Indian Art. page 31.

3. Rgveda 9.71.1. Atharvaveda 9.3.8.

4. Atharvaveda 6.138.3 Vedic index page 164.

5. Rāmāyana V.66.7.

6. Abhinavabhāratī vol. III page 112.

7. Ananga-Rāghava 7.12. (Kālidāsa-granthāvalī)

Śikhāvyāla-

It occurs in Nāṭyaśāstra ¹ Etymologically it appears that this ornament was in the form of a serpent as is clear from archaeological evidence.

Makarikā-

It was a head ornament to be used in the middle of the head next to cūdāmaṇi ². This makarika^σ ornament was made of golden faces of two crocodiles bulging out towards both the ends ³ 'Paṭrabhaṅga makarikā' was another variety of makarika ornament ⁴

Mukṭajāla-

It was a pearlnet to be worn on the head ⁵ The reference of mukṭajāla occurs in Meghadūta ⁶ and Raghuvamśa ⁷.

Śīrṣajolaka-

The reference to Śīrṣajolaka as a head ornament occurs in Nāṭyaśāstra ⁸. The better reading seems to be Śīrṣajālaka as referred to in the foot note of Baroda, Saṁskaraṇa, as referred to in the footnote of Baroda.

1. Nāṭyaśāstra 21.22.

2. Ibid (Abhinavabhāratī) Vol. III page 112.

3. Harṣacarita ek saṁskṛtic adhyāyana page 14, 24.

4. Ibid page 14.

5. Abhinavabhāratī volume III page 112

6. Megha (Pūrva) 67

7. Raghuvamśa 9.44.

8. Nāṭyaśāstra (Abhinavabhāratī) Volume III page 113.

Samakeraṇa. Muktañjāla was made with pearls only whereas Śīrṣaj
ślāka could be simply a hair net.

Śikhipatra- Abhinavagupta regards śikhi patra
an ornament¹ of the ear, but Rai Govind chandra accepts
śikhi patra as the head ornament² Śikhipatra ornament
was made in the shape of the peacock's feather or actual
peacock feather also might be used to adorn the head.

Besides this, there were other types of head ornaments
known as Bālapāśa³, Bravālasīra⁴ Hātskapettika⁵
Catulātilaka — manī⁶ śīrīśamālīka⁷ and others.

There were several ornaments to adorn veins of
the women in ancient India such as Śikhāpāśa-Venika⁸
Svarṇaketakapatrañṣka⁹ hemopātaka¹⁰ hemaguṇḍa¹¹ avacūlaka¹²

1. Nāṭyaśāstra (Abhinavabhāratī) Vol III page 113.

2. ISIA. Studies in the Development of ornament & Jewellery in
protohistoric India page 14.

3. Harṣacarita ekasānskrīṭyādhyāyana page 158.

4. Jānakīheraṇa 1.8.

5. Naisadha 15.32.

6. Harṣacarita ekasānskrīṭyādhyāyana page 24.

7. Aṅgījja page 71. 8. Nāṭyaśāstra 21.68.

9. Rājatarāṅginī u, 928.

10. Ibid 7.929.

11. Śrīngārahāt page 237.

12. Aṅgījja. page 72.

Mukuta and tiara were also prevalent in ancient days.
Usually ladies of high rank wore mukuta.

Floral ornaments had got their own significance
in ancient India. Women were very much fond of decorating
their hair as well as hairstyles with various kinds
of floral ornaments such as floral garlands ¹ Sreja ²
Sekhara ³ Uttansika ⁴ a vatshisa ⁵ and several
types of āpida as kurantakāpīday ⁶ utpatāpīda ⁷ Sitakusuma-
pīda ⁸ and other floral āpīda ⁹.

Hairstyle in some other ancient countries.

The interchange of decorative forms of hair-styles
between India and her neighbours has been as active as the
same process in other parts of the world, and whatever
forms of hairstyle and hair-decoration India has adopted,
evolved or developed she has endowed with something of
her own essence before passing it on.

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1. Kumārāmbhava 7.14.
 2. Atharvaveda 1.14,1.
 3. Kuttanāmata 901.
 4. Bhārtīya Kala page 271.
 5. Kirātārjunīya 8.16.
 6. Śrngārahāta page 168.
 7. Kirātārjunīya 16.15.
 8. Malatī mādhave p. 268.
 9. Śrngārahāta p.18.

The Greeks of the oldest times regarded long hair in man as well as in woman as an ornament. One of the commonest modes of wearing the hair was to draw it back over the head and ears and let it simply hang down, or fasten it in a knot with a band and a needle.

The Roman matrons, in ancient times, tied up their hair with a fillet (vitta) in a tower shaped top knot (tutulus) but unmarried women wore their hair in as simple a style as possible. Brides wore their hair in a peculiar fashion, arranged in six braids and wrapped in a red handkerchief. To attract attention to by an unusual coiffure was thought to be in bad taste.

The headdress of china consisted in an arrangement of curls, which were interspersed with small tufts of flowers or gold and silver ornaments. Young ladies also wore a kind of bonnet, covered with stuff or silk, and adorned with pearls, diamonds, and other costly decorations.

CONTENTS

	Page .
PREFACE	III
I. Hair and it's characteristics	1-26
II Types of hairstyle	27-54
III Alaka	55-72
IV Veni	73-90
V Hairdressing and it's aids	91-117
VI Hair ornaments and Floral decorations	118-160
VII Hair style in some other ancient countries.	161-181
FIGURES	182-225
APPENDIX	226-236
BIBLIOGRAPHY	237-244

P R E F A C E. *

Sanskrit literature is very rich in description of beauty of nature and women. Almost all great poets have described each and every part of women and in this way have tried to delineate Sṛṅgāra rasa in their Kāvyaś. In fact, the description of 'nakhasikha' was one of the main aspects of Kāvya literature.

In the present work, only the hairdressing has been selected for discussion. Moreover, it has been limited into the period of ancient India. Occasionally, the description of other periods are touched here and there to make the particular aspect of hairstyle more clear. A number of writers have written on Indian Cosmetics writers such as Dr. A.S. Altekar, Dr. Vāsudeva Śaraṇa Aḡarwāla, Dr. Bhagwat Śaraṇ Upādhyaya, Dr. MotiChandra, Dr. G.S. Churys and others have touched ancient hairstyle here and there in their esteemed works. But there is not a single book which deals with the subject in entirety. The present work is an humble attempt in this direction.

At first, the general characteristics of hair from the point of Sanskrit poets ^{are} analysed and discussed. The different hairstyles found in Sanskrit literature are fully discussed. Some types of hairstyles such as Kumbhībandhaka pañcacūda, cakorekeśapāśa etc. have been illustrated for the first time.

Varieties of venis are also described and their effect on human figure is indicated. The different aspects of alaḡa is

also fully discussed. The correct meaning of the word alaka is for the first time pointed out in this thesis. Flowers and ornaments used in hair by women in ancient India have been clearly mentioned, and their importance has been underlined. A number of hair ornaments such as 'Śikhāvyāla' and 'Śīrṣaṁjālaka' etc. have been brought into clear perspective for the first time. A comparison of hairstyle of women in ancient India with that of ancient Greece, Rome, and some of the eastern countries has been made. The effect of ancient hairstyle on mediaveal age is displayed. Archaeological evidences have been borrowed to make this thesis more explicit. In fact, the meaning of several words became clear to me when I searched archaeological evidences. For instance, the meaning of Śikhāvyāla which was not clear in any dictionary of Sanskrit became clear as soon as I saw the picture of Ajanta (fig-50). This was the case with so many types of hairstyle.

In writing this, I have naturally borrowed much from the books consulted. I gratefully acknowledge the debt.

My thanks are due to Mr. Ramesh Chandra Sharma, Curator Govt. Archaeological Museum Mathura who was good enough to provide me a number of photographs of rare archaeological statues for this thesis work.

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It is difficult to express in words how much I owe to Prof. Ram Suresh Tripathi who first asked me to work on this subject and then helped me throughout by his valuable advice, suggestions and kind guidance.

In the end, I must express my gratitude to my father who helped me from time to time.

Aditi Bhattacharya .

Aditi Bhattacharya.

3

CHAPTER -I

Hair and it's characteristics.

Traditionally hair has been a matter of pride for Indian woman. A variety of methods have been employed by women to maintain their beautiful hair. In vedic period, people had a keen desire to know the growth of black hair as referred to in the Atharvaveda.¹

Hair always played an important role in Indian culture. Hair was the source for the expression of love, respect, and dedication. Black glossy and luxuriant hair was considered as a symbol of exquisite beauty. The hair of Pārvati was so beautiful that if 'camari'a type of animal famous for her hair, could feel shy she could have easily forgotten her pride of hair before parvati's.²

Kālidāsa and other poets found similarity between the beautiful hair of women and the shining feathers of peacocks as referred to in Sanskrit literature.³

As masculine power depends upon physical strength feminine power depends in women's beautiful hair. Women used to take special care of their hair in ancient days.

1. Atharvaveda . 6.137.

2. Kumārasambhava 1.48.

3. मयुरावलीमिवतिम्बुम्बिशिवन्द्यमार विस्फुरच्चन्द्रकान्ताम् ।

Kādambarī page 546.

c.f. Meghādūta (Uttara) 46.

They were well aware of it's importance. They decorated their hair with lovely flowers to enhance their grace in appearance. Application of flowers was an usual practice that time. At the time of grief women used to stop this practice. Bāna describes the painful sensation of the king because of his queen's negligence in floral decoration of her hair.¹

Heavy mass of black hair was appreciated in ancient days.² To denote the thick band of hair poets, applied different words in Sanskrit literature as Kuntala-kaṭeṣa,³ Cikurakadamba⁴ Keśavṛnda⁵, Keśahasta⁶ Keśāvalī⁷ Cikurabhāra⁸.

1. कुरुपुष्पवतीविभवविषयवदुदिवसिहंसवहस्रविषमपुष्पवकुलसद्वसु,

Kādambarī page 122

॥^१किंकिटैदमतिशुल्लसिम्पट्टा^२न्वकारः^३कुम्भरहितः ।

2.

Kuttanīmata 187.

स्तनवधनिर्कुमारैकता जीवेश सखराने च । कुलदेवतार्चनविधौ वञ्चितोऽमामध्यमाने च
3. Ceuraṇāśasike .7.

4. Rasasadanabhāṇa 183.

5. Gr̥gārasunderabhāṇa page 30.

6. Kṛhakatika 1.29.

7. Harisaubhāgya kāvya 2.17.

8. Rasasadanabhāṇa 192.

Long hair reaching upto the hips of a lady was considered beautiful in ancient period .¹ Sanskrit poets were also fond of describing loose and spreaded hair of their heroines. Fig- (1) shows a woman kneeling upon her legs and having loose and scattered hair on her back.

In Śisūpālavadha and in other Kāvyaś the opened mass of black hair of the women has been compared with the darkness of the night .² Besides this, in Sanskrit literature, one finds so many instances for the reopening of the tied hair. The sudden and unrevelling of knotted hair due to amorous sports have been described in several ways. In Rāmāyaṇa it is described as Samāgalitakeśānta.³ In Jānakiharanaṇakāvya the poet depicts how amorous sports make the hair of Sita scattered and untied. Here it is described as nidhuvanena Viślatham keśapāśam⁴

1. Bṛhasamhāra 2.18.

2. तिमिरमिवदधानाः स्त्रंसिनः केशपाशा

Śisūpālavadha 11.20.

C. P. Samak Mātrikā 3.

3. Rāmāyaṇa V.18.16.

4. Jānakiharana 8.22.

The Poet Kālidāsa presents so many examples of unknotted hair after dalliance such as *rativigelitabandhakes'apāśe priyāyān*,¹ *Klistakesam*² and *lulitēkulakesāpāśa*³

Poets have also found the beautiful description of hair rendered loose and scattered after dalliance in nature.⁴

The dishevelled hair of women of Coisdesa engaged in dalliance (*rativyākulaśih Kesāpāśaiḥ*) has been compared with black clouds in *Vikramāṅkadevacarita*.⁵ Other poets have also mentioned the scattered hair of women after their amorous sports as *Viślesakesāpāśam*,⁶ *lulitakeśa*⁷ and *Vilulitakeśa*⁸. In *Kuttanīmata* the looseness of the tied hair is described as *paryākulakeśa*.⁹

Besides this, other grounds for *Sithilakesāpāśa* are also found in Sanskrit literature. Kālidāsa depicts several

1. *Raghuvansā* 9.67.

2. *Kumārāmbhava* 8.83.

3. *Rtusamhāra* 5.15.

4. मन्दारवकुलवम्पक कुर्वन्सद्वकारमन्विता लीलः ।
बलिनिर्गः केतिप्रलयकलजायी केशपाशवत्यति ॥

Jivānandana 4.31.

5. *Vikramāṅkadevacarita* (Canto II) 13.89.

6. *Kuttanīmata* 693.

7. *Ibid.* 597.

8. *Jāṅkīhorana* 8.99.

9. *Kuttanīmata* 689

other instances for the reopening of his heroine's hairstyle.

Sometime, the opening of loosely tied hair of Śakuntalā is described as paryākulamūrdhajāh.¹

The hair of a nāyika opens because of the hurried intension in meeting one's lover.² The blowing wind is responsible for the disturbance of the alakas as is mentioned in Meghadūta.³

Hair being scattered after bath is mentioned as 'udvandhakeśava'⁴ Other poets like Bhārvi describes the 'vidhūtakesā'⁵ caused by waves at the time of bathing in the river.

In Rasasadanabhāṇa⁶ the cluster of hair is loosened 'keśesu vibhāṣastatā' due to the sports of plucking flowers 'puspacaiyasramāt'.

1. Kuttanmata—689

2. Abhijñānaśākuntalā 1.28.

3. कालीकमार्गसिद्धात्रजन्त्या काविबुद्धेष्टनवान्तमात्यः ।

वदुं न समावित एवतावतकौण्ड दोषिपकेतपाशः ॥

Raghuvansā 9.6.

4. पवनपदवीमुद्धृष्टी ताडकान्ताः

Meghapūrva) 8

5. Raghuvansā 16.67.

6. Kirātārjunya 8.33.

6. Rasasadanabhāṇa 181

In other places of Sanskrit literature, the opening of hairstyle is mentioned in various manners as ākulakeśapāśa,¹ 'Viślathakeśapāśa',² 'Bandhonmuktakeśī',³ Viśrestakabari-bandh⁴ and 'Srestakeśa'.⁵

After the death of Kāmadeva his wife Ratī unknotting her hair expressed her extreme grief, kālidāsa describes her loose and dishevelled hair as ~~Vikārnāmūrdhaja~~ 'Vikārnāmūrdhaja'.⁶

^{2. The} **Mahābhārata** the word **Sukesi** is used for an **apsara**. Some other complements used by poets are as follow; —

Carukesi- It also indicates the beautiful hair of the person 7.

01234567891011121314151617181920212223242526272829303132333435363738394041424344454647484950515253545556575859606162636465666768697071727374757677787980818283848586878889909192939495969798991001011021031041051061071081091101111121131141151161171181191201211221231241251261271281291301311321331341351361371381391401411421431441451461471481491501511521531541551561571581591601611621631641651661671681691701711721731741751761771781791801811821831841851861871881891901911921931941951961971981992002012022032042052062072082092102112122132142152162172182192202212222232242252262272282292302312322332342352362372382392402412422432442452462472482492502512522532542552562572582592602612622632642652662672682692702712722732742752762772782792802812822832842852862872882892902912922932942952962972982993003013023033043053063073083093103113123133143153163173183193203213223233243253263273283293303313323333343353363373383393403413423433443453463473483493503513523533543553563573583593603613623633643653663673683693703713723733743753763773783793803813823833843853863873883893903913923933943953963973983994004014024034044054064074084094104114124134144154164174184194204214224234244254264274284294304314324334344354364374384394404414424434444454464474484494504514524534544554564574584594604614624634644654664674684694704714724734744754764774784794804814824834844854864874884894904914924934944954964974984995005015025035045055065075085095105115125135145155165175185195205215225235245255265275285295305315325335345355365375385395405415425435445455465475485495505515525535545555565575585595605615625635645655665675685695705715725735745755765775785795805815825835845855865875885895905915925935945955965975985996006016026036046056066076086096106116126136146156166176186196206216226236246256266276286296306316326336346356366376386396406416426436446456466476486496506516526536546556566576586596606616626636646656666676686696706716726736746756766776786796806816826836846856866876886896906916926936946956966976986997007017027037047057067077087097107117127137147157167177187197207217227237247257267277287297307317327337347357367377387397407417427437447457467477487497507517527537547557567577587597607617627637647657667677687697707717727737747757767777787797807817827837847857867877887897907917927937947957967977987998008018028038048058068078088098108118128138148158168178188198208218228238248258268278288298308318328338348358368378388398408418428438448458468478488498508518528538548558568578588598608618628638648658668678688698708718728738748758768778788798808818828838848858868878888898908918928938948958968978988999009019029039049059069079089099109119129139149159169179189199209219229239249259269279289299309319329339349359369379389399409419429439449459469479489499509519529539549559569579589599609619629639649659669679689699709719729739749759769779789799809819829839849859869879889899909919929939949959969979989991000100110021003100410051006100710081009101010111012101310141015101610171018101910201021102210231024102510261027102810291030103110321033103410351036103710381039104010411042104310441045104610471048104910501051105210531054105510561057105810591060106110621063106410651066106710681069107010711072107310741075107610771078107910801081108210831084108510861087108810891090109110921093109410951096109710981099110011011102110311041105110611071108110911101111111211131114111511161117111811191120112111221123112411251126112711281129113011311132113311341135113611371138113911401141114211431144114511461147114811491150115111521153115411551156115711581159116011611162116311641165116611671168116911701171117211731174117511761177117811791180118111821183118411851186118711881189119011911192119311941195119611971198119912001201120212031204120512061207120812091210121112121213121412151216121712181219122012211222122312241225122612271228122912301231123212331234123512361237123812391240124112421243124412451246124712481249125012511252125312541255125612571258125912601261126212631264126512661267126812691270127112721273127412751276127712781279128012811282128312841285128612871288128912901291129212931294129512961297129812991300

XXXXXXXXXXXXXXXXXXXX.

2. Ratnāvalī 1.16.
2. Ilāvati page 18.
3. Śrīngāresunderabhāṣa page 17.
4. Ādipurāṇa 28.35.
5. Ibid. 26.104.
6. Kumarsambhavam 4.4
7. Mahābhārata virāṭparva 10.

Dirghakesī- One who had long hair was called as dirghakesī
The reference occurs in Rāmāyana.¹

Muktakesī- Poet also searched the beauty in loose hair
of the lady as mentioned in Mahābhārata.²

Surabhilacikura - This compliment also indicates
beautiful haired woman.³

Galitasalilakarṇa Kesī - Poets were fond of describing
the dry and glazy hair of their Nayikās. Hair when
devoid of moisture was appreciated. The reference of 'galita
salilakarṇa kesī' occurs in Āryāṣaṭṣaṭī.⁴

Kesā was regarded as the weapon of love of God
Kāmadeva⁵. In Kuttanīmatā the lady sets her hair
frequently before her lover only to evoke the feelings of
passion in him⁶.

1. Rāmāyana Uttarakāṇḍa 24.7.

2. Mahābhārata Sabhāparva 71.18

3. Rasasadanabhāṣa 159.

4. Āryāṣaṭṣaṭī 172.

5. कसंनिधानात्कुम्भाकरस्य पुष्पायुजः दतीणनिष्ठा^{अङ्ग}भारः ।
वाष्पुर्वा सन्धितमल्लिकेशु धर्मिष्णु बन्धेषु धृतिं बबन्ध ॥

Vikramāṅkadevaacarita 73 (Camp II)

6. Kuttanīmatā 693 c.f. Rūsamhāra 2.18.

Sometimes, the untied, loose, dishevelled hair of women denoted varieties of expression. In the Ramayana Mukta-mūrdhaya¹ and vimuktakesa² are the expressions of horror and grief, while in Rtusamhāra opened hair is the source of expressing one's passion³

Hair became the cover for nakedness. Draupadī covered her face to hide the shameful feeling of nakedness⁴. Women at the time of their extreme of sorrow opened their keśa and cried out as referred to in Sanskrit literature.⁵

Keśa helped man to captivate his beloved and to have a control over her at the time of dalliance⁶. The woman sublimated herself when her hair was in the clutches of her husband.⁷

1. काश्चिदपि परोक्षेभ्यो हर्षेभ्यो मुक्तमूर्धयाः ।
पतन्वो रैजिरेभ्यः सोदाभिन्य इवाम्भरात् ॥

Ramayana V 54.27.

2. वार्यमाणाः सुबहुशो वेष्टन्त्यः क्षिति पांसुषु ।
विमुक्तकेश्यो दुःसार्ता गावो वत्सहताम् ॥

Ramayana VI 113.2.

3. Rtusamhāra 2.18.

4. कृष्णाक्षैः प्रतिष्ठापमुत्तमः

Mahābhārata Śabhāparva 71.6.

5. विवृणोपवित्रीर्णमूर्धया समदुःसाधिव कुर्वतो स्पृष्टः

Kumārāsambhava 4.4.

Cf.

केशल्लुपुः
Bhāttikavya 3.22.

6. Āryasaptasatī - 326

husband .¹

The hair influenced an hypnotising effect on men. It developed excitement in love .²

Hair of woman helped man in his aggressive attitude applied on them. ³

Types of hair.

The hair of women displayed a considerable variability. Three major types, based on length, quality and shades of the hair were recognised in ancient time.

1. Variability in the length.

a. Hair reaching upto cheeks

The description of the locks fluttering over the cheek occurs in Sanskrit literature as āgandāmbakēśa⁴.

1. कनकमणिहार प्रहारपवित्रित्य बलुहीतकनः । 'शौभाग्यभागिनी सखि कनकग्रह
प्रणयी नुव्वति दयितावर्ण स्फुरन्मकण्डमासु ॥
Aryasaptasati 170. Aryasaptasati 326.

cf. Amarukasataka 66.

2. प्रियवचनविधायिनी न मर्तुः बलपलकयुत वृणोत्तकारणः
मदनसमुचितार्चसिद्धिप्रतिष्ठयतिस्वमुत्तानिठनकावित् ॥

Jānakiharana 16.31.

3. ओशन्ती शमराश्रमेति शम्रेणरस्ति वने ।
जीवितान्ताम औशेणु ओश्राहान्तक सन्निभः ॥

Ramayana Aranyakanda 52.10.
cf Ibid 49.17

4. Prācīnabharata ke prasādhana page 195.

b Hair reaching upto shoulder -

Spreading of hair upon the woman's shoulder has been referred to as 'pratyemsa vilulita mūrdhajā .',¹ and Skandhakeśī (fig no. 2)

Hair spreading over the back.

The beauty of the hair spreading over the back of the woman has been observed by the poets 'prīṣṭepatantam cikurasyabhāram',²

Hair reaching upto waist.

Kālidāsa points out the beauty of the hair reaching upto the waist of his nāyikā³.

Hair reaching upto hips-

The thick and wide veṇī which is as long as to reach upto nīṭamba (hips*) of the woman is mentioned in Sanskrit literature. Bāṇa describes the beauty of the long hair fluttering over the woman's hips³.

1. Śīsupālavadha 8.68.

2. Rasasaṁśāna 163.

शृणितटावठम्बिभिः शिरैः

3. Ruseśhāra 2.18.

१४. मयुरावली विमलितम्बुनिश्चितम्भार

Kādambarī page 546.

Hair reaching upto thighs.

The reference to such a long hair occurs in Rāmāyana .¹

Hair reaching upto ancles -

The length of the hair upto women's ancles is mentioned in Nalacaritra .²

Types of hair based on quality.

Regarding the qualities of the hair as gathered from Sanskrit literature are as follows :

a. Sūkṣma - The hair which is fine in texture is called Sūkṣma . This type of hair has been referred to in the Mahābhārata,³ and in other places. The speciality of Sita's hair was it's fine texture as stated in the Rāmāyana .⁴

The pointed hair of women ' dāśagrāsūkṣma ' has been highly appreciated in Vikramāṅkadevacarita .⁵

1. Rāmāyana V 15.25.

2. Nalacaritra 1.34.

3. Mahābhārata virāṭa 4.

3. Rāmāyana Yuddhakāṇḍa 48.9.

5. Vikramāṅkadevacarita 9.29.

b. Mrdu.

It is very soft quality of hair. The hair which is very soft and delicate by nature can be put in this category. The hair which is so soft can be easily and delicately handled is mentioned as 'mrdusamhāra' in Mahābhārata ¹

In Vṛhatsamhitā the hair which has got mṛdu quality has been considered a good sign of women. ²

Dirgha -Long haired women was appreciated much in ancient time. Long hair is praised very much in Mahābhārata ³ and Rāmāyaṇa. The women who had long hair was called dīrghakeśī ⁴.

The beauty of long hair has been appreciated in other places also. * ⁵

Vṛjinaṅga. The hair which is curled at the end looks beautiful says Mahābhārata ⁶. In literature also the hair curled at the end is described in various ways. Kālidāsa mentions vikūñcitāgrāṇakeśān in Ṛtusamhāra ⁷/ The locks curled at the end are of two types. One falling on the back side of the woman the other is frontal locks which only cover the forehead and cheeks.

1. Mahābhārata virāta 4.

2. Vṛhatsamhitā 70.70.

3. Mahābhārata virāta 4.

4. Rāmāyaṇa Uttarakāṇḍa 24.7.

5. Sudīrghakeśa Mṛghakatika 9.28.

6. Mahābhārata (Uddoga) 87.33.34.

7. Ṛtusamhāra 3.19.

The reference of Vakrakesānta occurs in Rāmāyana ¹

There was a craze for such type of locks in ancient time.

The frontal locks of site are described as alakāgravallarīmukh-
ard. ²

Viṣama. It is a rough type of hair 'Viṣamāścakeśānta is
referred to in Dhūrtavitasamvāda ³ ~~Hair~~ Hair which
is left uncointed and upset becomes rough. Such type of
uncointed hair is mentioned here and there in Sanskrit
literature. Āśvaghoṣa has depicted the woman in grief as
'Vilambakesā' ⁴. Kālidāsa refers to the 'ruksālekāgra' of
Indumatī in Raghuvamśa ⁵. The hair of woman also becomes
rough after her bath due to the scarcity of oil as mentioned
in dhūrtavitasamvada ⁶.

1. Rāmāyana V. 31.15.

2. Jānakīharanākāvya 9.23.

3. Śrngārahāṭa page 71.

4. Buddhacarita VIII .21.

5. Raghuvamśa 7.70.

6. Śrngārahāṭa page 109.

Snigdha.

Hair which is oily lustrous is considered Snigdha.

Varāhamihira suggests good qualities of the hair and
snigdha is one of them ¹.

In Anāgarāṅga also the oily hair has been regarded
auspicious sign of women ²

Kālidāsa describes the oily hair in the form of
'snigdhaveṇisavarṇa' ³ The reference to 'Snigdhakuñcitānilakeśa'
occurs in sanskrit literature ⁴

The equality is an another quality of hair and this
quality has been referred to the hair of sita in Rāmāyana ⁵

1. Vṛhatsamhitā (Vol. II) 70.70.

2. Anāgarāṅga 9.37.

3. Meghadūta (Pūrva) 18.

4. Rādhārasasudhānidhistava page 6.19.

5. Rāmāyana - Yuddhakāṇḍa 48.9.

Sudarsana -

The hair must be lovely in appearance as mentioned in Mahābhārata¹ The beautiful haired woman has been complimented in several ways by different poets in Sanskrit literature²

Ghana-

Thickness is also a good quality of hair and this quality is appreciated by all poets of Sanskrit literature. It is pointed out in Anāṅgarāga that thickness is an essential good quality of hair³ 'Ghanacikurabhāra' is mentioned for heavy and huge mass of hair in kuttanīmata⁴ In Ādīpurāṇa it is described that the woman is going slowly just like the peacock loaded with lustrous feathers⁵ Kālidāsa also praises the density of his nāyikā's hair as 'ghanenīla śiroruhantā'⁶

1. Mahābhārata (Uddoga) 87.33.-34.

2. Rāmāyana V 29.2. Rasasadanabhāna 159.

3. Anāṅgarāga 9.37.

4. Kuttanīmata 187.

5 कलापिबल्लभारैण मन्दं मन्दं ब्रजत्यासी

Ādīpurāṇa 127.75.

6. Ritusamhāra 4.16.

There are several words mentioned in Sanskrit literature such as hasta pasa kalapa paksa to denote the density of hair.

Kuñcita -

The hair which is curled is called Kuñcita keśa. Curled, wavy, and frizzled locks come into this type of Keśa. The reference of kuñcita keśa occurs in Mahābhārata ¹ and Anāgarāṅga ² Ancient women were fond of such frizzled locks. In vrhatsainhitā also such type of kuñcita keśa has been praised ³ women having kuñcita or curled kesa were regarded beautiful therefore, they were complimented as kuñcitakṣmā ⁴ kutilakeśī ⁵ vakrakesī ⁶ arālekesī ⁷

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1. Mahābhārata Vanaparva 12.
 2. Anāgarāṅga 9.37.
 3. Vṛhatsainhitā 70.70.
 4. Rāmāyana Aranyakāṇḍa 163.9.
 5. Malavikāgnimitra 3.22.
 6. Rāmāyana V 31.15.
 7. Naisadha 13.39.

Ekajā -

The origin of each hair must be from a separate root as described in Buddhacarita¹.

Colour of Kesa.

While describing thetypes it becomes necessary to present the different characteristics of hair according to its colour and shades.

The following varieties of colour havebeen found in Sanskrit literature.

1. Black- Black hair was considered the beauty of the women in ancient time. Women had to take regular care to maintain the blackness and lustre of their hair. Unfortunately, if it started to be white they applied various kinds of hair dyes (as dealt in the chapter number five) to make it black.

Poets, writers have also praised black haired women in different ways. The blackness has been compared with so many things in sanskrit literature.

1 कृष्णं कृष्णं मूलं केशमुद्भूताः

Buddhacarita 8.52.

Black colour of hair was called Kṛṣṇakeśa and the owner of it was known as Kṛṣṇakeśī¹

This black type of hair itself is of various shades as described in sanskrit literature by different poets and writers.

Sunīta.

The intensely darkish variety of hair has been referred to in the Mahābhārata²

Mahābhujagavarcaśa.-

The blackish hair which is as lusturous as the black snake is mentioned in Mahābhārata³

Asitakeśa-

In the Rāmāyana the reference of asitakeśa has been mentioned several times⁴ Asita means that which is not white but black.

Nitāntaghananīlakeśa - The poet kālidāsa compares the dark colour of keśa with that of black clouds⁵

Timiramivādadhānā keśa- The black colour of hair is

1. Rājaterānginī 3.416,

2. Mahābhārata (Vddog) 87.33.34.

3. Ibid.

4. Rāmāyana Aranyakāṇḍa 49.10. 19.32., 16.28., 10.80.

5. Rūsambhāra 3.19 Ibid 19.32.
Ibid 16.28.
Ibid 10.80.

compared with darkness. The blackness of hair is just like the pitch darkness of the night ¹

Following are the other similes found for the darkness of the hair in sanskrit literature.

The black hair has been compared with black lotus as 'Kajjalotpalakeśa' ² sometimes, it is compared with the tree of 'tamāla' ³

Black veni because of its length and shade is referred to as 'nīlanāgābhaya venyā' ⁴

Sometimes, the simile of black veni is given to the black horn ⁵

In Karpūramāñjarī the intense blackness of hair has been compared with collyrium ⁶

1. Śīśupālavadhaṁ 11.20.

2. Alāṅkāraratnākara page 164.

3. 'तमालधैवकस्य केशस्य'

Alāṅkāraratnākara page 164.

5. 'गवतासितपुतिः क्षिण्णि'

Śīśupālavadhaṁ 12.75.

6. Karpūramāñjarī page 40.

Black locks of hair have been compared with several things. Poets of sanskrit literature love to compare locks with black bees¹

Sometimes, the row of black frontal locks have been compared with the shadow of the halfmoon²

White hair-

Besides, black hair, the reference of white hair occurs in sanskrit literature. Poets describe white hair as 'palitadhavalakeśa',³ 'śveta mūrdhaja'⁴ and 'pānduramūrdhaja'⁵

1 'मृगं वस्त्वालकान्'

Raghuvansha 7.53.

'वलिपटनीतालक'

Kuttanīmatākāvya 110.

'भ्रमरफरुबोकेश'

Mṛcchakatika 9.28.

2. 'शशिधरबिम्बाकान्तां क्षायामिव वलकावलि'।

Kuttanīmata 110

3. Veda-samhāra 3.20.

4. Rāmāyana Yudhakāṇḍa 95.9.

5. Ibid Ayodhyakāṇḍa 117.8.

III. Mixture of white and black hair.

It is the third variety of hair. In Kuttanīmataṃ
Kāṇḍya the poet describes such type of hair as
'Kāpīpai pāṇduracikura'¹

IV. Red hair -

The description of red hair is also
found in sanskrit literature. The red haired woman is
mentioned in Rāmāyana as 'tāṃramūrdhva'²

V. Yellow hair.

It is very rare variety of hair. The
jātā of Pārvatī at the time of her penance is compared with
'Piṅgalvarṇa'³ The reference to 'dyotā' and 'babhrukeśi' for yellow
haired woman occurs in Sanskrit literature⁴

1. Kuttanīmata 28.

2. Rāmāyana Araṅgakaṇḍa 17.10.

3. KumāraSambhavaṃ 5.47.

4. Āpastambagr̥hyasūtra page 54.

Characteristics of women according to their keśa.

Hair was the indicator for the characteristics of Indian women. Qualities of good hair were appreciated by wooing princess as these were regarded as something of astrological significance. Various types of women were recognised with the help of their Keśa .Different qualities hair suggested the story of fortunate as well as distressed women.

Varāhmihira points out some characteristics of Keśa which lead to the happiness of women. Women who possess glossy, dark, soft, curled and single in each pored hair remain happy¹

In the Rāmāyana Sītā considers herself good fortune lady because the structure of her hair is sama, nīla, and sūkṣma²

1 'स्निग्धनीलमुकुटविक्रमाभूषिताः सुलकराः समंशिनः ।

Vṛhatsamhitā vol II 70.70.

2. केसाः सुलकाः समा नीलाभूषिताः चार्णविक्रमाः ।
वृत्तनारीमर्षार्थं यन्ताङ्गाविरतामम ॥

In Viramitrodayaṁ the following characteristics of hair have been mentioned for a lady of good fortune. The fertile woman has got curled locks of hair ¹.

The husband of the beautiful haired woman ² becomes kṣatriya king, and she herself becomes the prospective mother.

Hair fine in texture, black soft, smooth and curled at the end, was regarded as favourable for the good luck of the lady ³

1. यस्यास्तुकुञ्चिताः केशा मुलं च परिमण्डलस्य

नाभिश्च दक्षिणावर्ता सा कन्या कुलवर्दिनी ॥

Viramitrodayaṁ P.119.

2. स्निग्धांगी चारुवेषा मृदु पूम्बध्वा सुस्वरा चारुकेशा ।

मतातस्याः दितीशौ भवति च सुभगा पुत्रयुक्ता च भारी ॥

Viramitrodayaṁ p.178.

3. कूटमाः कुण्ठा मृदु स्निग्धाः कुञ्चिताः श्लिष्टाः ।

भवन्ति त्रैयस्य स्त्रीणामन्ये स्युः क्लृप्ता लोकताः ॥

Viramitrodayaṁ p.168.

केशा बलिकुलकायाः कूटमाः स्निग्धाः सुकीमलाः

किञ्चिदवाकुञ्चिताग्रश्च कुटिलाश्चाति शोभनाः

Viramitrodayaṁ P.168.

Some characteristics of hair have been mentioned in Viramitrodayah which lead, to unhappiness and tragedies of women's life.

The hair thick in texture, and long, is not regarded good for the woman. One who has got such type of hair happens to be widow. Hard rough haired women are hard hearted and the length of hair upto shoulder does not indicate happiness in life. ¹

The lady who has got straight standing hair always remains devoid of wealth and happiness and she is also considered as bad charactered woman.

One should not marry that girl who has got heavy mass of hair as well as no hair at all. ³

Rough parted at the end sparsed, pale dry hair shows the poverty and grief ⁴

1. स्थूलकेशी पतिव्रती च दीर्घकेशी तथैव ।

कर्णिकः केशो ह्यसौ स्कन्धकेशी च शीविना ॥

Viramitrodayah page 176.

2. कन्धेषा वर्जनीया धनुष्वरहिता दुष्टकेशी च नित्यम्

Viramitrodayah page 178.

3. वतिकेशामकेशां च बालां नेवोदरैर्दुषः ।

Viramitrodayah page 121.

4. केशाः स्फुटितान्तरं विवर्णाः विरलान्तरं शिकताः ।

पिण्डा लघ्वीकृता दहन्ति तान्तरं ।

'Dyotā' and 'bahhrukeśī' yellow haired women were not considered fit to be married.¹ Those women who were devoid of hair or tonsured were regarded unfortunate²

Hair was also the indicator of that lady who was separated, from her husband' Prositabhartṛkā' In ancient days Separated woman tied one braid only and that braid was opened by her husband when he returned back from abroad . This ' Ekveni' denoted their separation. Poets in Sanskrit literature have referred to several times a single braid of their nāyikās who remained in separation³

Occasionally, a particular type of hair dishevelled, rough wooly unanointed, spreaded shows a woman of furious nature as referred to in Rāmāyaṇa⁴.

Tonsured hair showed widowhood.⁵

1. Āpastambagrhyasūtra page 54.

2. Ibid.

3. वचिरा नैव दयते स्त्रीते देवते जर्षा अताप ।
पुतामैर्वा बहून् मासाव वेणीं रागी महाबलः ॥
Rāmāyaṇa VI 33.31.
cf. Āryasaptasāh 306.

4 क्राता पुनरेक्षीकृन्व रातासी विस्तृता ननाः ।
पिबन्तीः सततं पानं सदा वसिसुराप्रियाः ॥
Rāmāyaṇa V 17.16.

For widows custom of tonsure was popular in ancient time. Epigraphic and smṛiti evidence shows that the custom was not in-vogue down to the 9th century A.D. At that time the curly hair of women used to become straight.¹ This shows that oiling of hair or application of different powder (ślakṣhṇa) were stopped widows were not allowed to arrange or decorate their hair.

Some smṛities like that of Vedavyāsa² which are probably later than 9th century A.D. began to recommend that if a widow does not become satī she should tonsure her head. It was argued that the braid of hair, if continued by the widow, could result in the husband being put in bondage through it in the other world³

The women of bad character were punished for their sins by tonsure⁴

1. सरलितप्रचुरालम्बालकाः ।

Pehova inscription of Madanpola C.900A.D. E.I. Vol.I p.246.

2. जीवन्ती येत्यक्तकेशा तप्सा शौचयेदपुः॥ 1,53.

3. विष्ठा स्त्रीवन्वन्वी मर्त्यन्वाय जायते ।

श्रिसी वर्षं तस्मात्कार्यं विषयासदा ॥

Skanda Purāṇ, Kāśīkhanda 4,7 488

4. दिनमिव -----वन्नी तलम् ॥

CHAPTER II

" Types of hairstyles "

Hair dressing has always played an important part in the personal adornment of women and has usually undergone frequent changes of design and arrangement. The reference of ' Kesaveśa (IV 1.42) force stylistic coiffure occurs in Mahābhāṣya. The study of the modes of hairdressing in different periods of country's social history is both fascinating and illuminating since the hairstyles are conditioned by the aesthetic consciousness of the people, the leisure at their disposal, and the desire to live not only to exist but to enjoy, such study may be of deep sociological significance ¹.

India is a land of hairstyles. Probably in no other country in the world has so much imagination, thought and artistic genius been applied to the art of hair dressing. These are delineated in the sculptu^{re}ous and paintings Sanskrit literature is full of descriptions of different types of hair do. The hairstyle of women has always rightly been a lovely theme for the poet to eulogise and for the sculptor and painter to portray with gusto.

Women in the eyes of her lover is no less than the poetry of Kālidāsa's creation. Women's beauty being the lover's gift will only bless a beloved when her beautiful hair is artistically arranged to attract him

1. Khajurāho page 42.

If style is the man hairstyle is the woman in literature
Hairstyle serves the purpose of different women. It suppresses
the physical weaknesses and deterioration of health and
youth which is a natural calamity of women as a beloved.
Hairstyle is the method to captivate the fleeting youth
and gives it a touch of eternity . It is the method to
make something transitory into something permanent. It
is a method of disguise to change for the innovation by
consequering the ravages of time by a gentle stroke of
fingers in parting and reshaping unkept hair or monotonously
dressed hair.

The fashions of dressing the hair in ancient time
were numerous and graceful.

Figure 3. is a terracotta figure decorated with the
'alankṛta style of keśaracana.'

The figure is wearing auspicious ornaments
as nandīpada and oṃakṛa upon its head.

Figure 4. is a nude figure of a lady belonging to
kuṣāṇa period. The hair of this lady is parted in the
middle into two parts. The one half is forming a circle
on the front side of the head and the other half is combed
back to form a coiffure. This style was the speciality of
kuṣāṇa period. An examination of the paintings at
Ajanta will be an eye opener even to the most fashionable
ladies of the present generation. Women in this period did

follow the old style of wearing their hair in plaits, the hair was dressed in almost limitless varieties, in which the hands of expert hairdressers are visible. ¹

Figure 2 is a group photo. A king is surrounded by a group of women having different styles of hairdressing. Each type of hairstyle is representing the variety and artistic touch. It is not however the headdress of the ladies of high rank at Ajantā that shows many varieties, for, as we know, the ladies of position except for their ornaments were dressed simply. Strange as it may appear it is in the costumes of serving maids that we get glimpses of the smart costumes and beautiful headdresses ² Sometimes, women of higher social status wear tiarās, . Some attendants also wear caps.

Several archaeological sculptures appear to have taken particular care to depict attractive hairstyles that are both elaborate and varied. Literary evidences denote several types of hairstyles of Indian women. Some of the beautiful and fascinating coiffures are described here.

Simple Knot of Hair -

In Indus valley civilization women were very much fond of keeping long hair often gathered in a knot or bun at the back of side of the head.

1. History of Indian costume page 3.

2. Journal of Indian society of oriental Art.Vol112

Figure No.5. denotes a bun fastened on one side of the head.

Buntied with Veni-

The bun of the figure no.5. is prepared with Veni. It indicates that at that time also, women were in habit of dressing their hair in the form of Veni and with the help of that veni the bun was tied. Later on this style was in vogue in classical period also as figure 6 indicates.

Head dress with fan like projection -

The figure DK 2384 found at Mohenjodaro, has on the head a high fan like projection which according to Dr.V.S. Agrawal ¹ may be identified with Opasa mentioned in Rgveda as the mark of the beautiful women, secured at its base by a flat band or fillet with pendant loop near the right ear.

Pigtail-

According to Basham, pigtail, the most common at the present day, was attested in the Harappā culture ²

Stūpakesapāśa .

The word stūpa occurs in the sense of 'tuft of hair ' in the vājasaneyī Saṁhitā (11.2; XXV.2) and in the Śatpatha Brāhmaṇa (I.3,3,5;III 5,3,4) Stūpa in the R̥gveda ³ and in the later literature ⁴ denotes the top-knot of hair as designating the upper part of the head.

1. Indian Art- page 24.

2. The wonder that was India page 211.

3. R̥gveda- VII 2,1.of. I 24,7,

4. Taittiriya Saṁhitā III 3.6.5; Pañcaviṁśa Brāhmaṇas XIII 4,4

The shape of Stūpakesāpāśa can be compared with the structural monument called Stūpa. It is round shaped hair style on the top of the head as shown in figure no.7.

There is another specimen of Buddhist stūpa at Mathurā carved on an architrave (M3) It shows an elongated structural building with several storeys marked by Vedikās, which is similar to the Stūpās in the Gandharva country of the Kuṣāṇa age ¹

The hair style of figure no.8 can also be compared to this type of elongated structural building of stūpa.

Śataghñīśūlakesāpāśa.

The reference to Śataghñīśūlakesāpāśa occurs in the Rāmāyana ²
Here the weapon Śataghñī is compared with the Keśa.

Śataghñī is a kind of weapon. - it is a rocket ³. Thus the hairstyle which is seen in the shape of a rocket is regarded as Śataghñīśūlakesāpāśa. The coiffure of the figure 9 has got the resemblance with a rocket hence, it can be called as Śataghñīśūlakesāpāśa.

Bobbed hair

Bobbed hair was also a style of hairdressing in ancient days. The description of short cropped hair occurs in Rāmāyana ⁴.

Figure 10 shows bobbed style of hair. This is a ~~side~~ figure wearing a girdle and other ornaments. This figure has got bobbed style of hairdressing.

1. Indian Art. page 220

2. Rāmāyana V.2.21.

3. Monier william page 1049.

4. धृतराष्ट्रं तदाकेनैव केशवच्छादितम्.
Rāmāyana V.2.21.

Vellita Kesapāśa.

The reference to the vellitakeśa occurs in Mahābhārata¹
In vellita Kesapāśa the hair is arranged in a crooked frontal
line and is tied in the form of a heavy bun at the right side
of the head. See figure 11.

Pañcacūda.

Pañcacūda means having five crests or tufts of hair. In this
style of coiffure, hair was tied into five buns upon the
head. Rāmbhā used to wear pañcacūda as stated in Mahābhārata²
No archaeological evidence has been found so far to represent
such style of hair but figure no.12 shows 'tricūda'. This
figure has got three buns upon its head with this, it may
be possible that sometimes, women instead of three used
to fasten five buns upon their head.

Sālakakuntala

According to Abhinava Gupta that style of hairdressing
is called Sālakakuntala in which the front part of hair
is artificially curved³ Figure 13 shows the crooked frontal
line of hair. This type of hair dressing was prevalent among
the young girls of Avanti.

1. ततः केशान्समुत्तिष्ठ्य वेल्लिताग्रान् निन्दितान् ।

आह दक्षिणे पार्श्वे यदनसितलोचना ॥
Mahābhārata virātā 9.1. (Poona Edition)

2. Mahābhārata Anuśāsana 3.11 (ibid)

3. सालककुन्तलमिति-वल्काः स्थाने कुन्तलाः कुञ्चिता केशायत्रतयैश्च ।

Alaka Prāya

According to Bharata this type of hairstyle was the characteristic in Gaudies - the women of Bengal.¹ Abhinavagupta has not thrown any light on this particular style. Probably, in this style, the alakās are left loosely spreaded on the back having a knot at the end. This style of hair dressing is prevalent even today in Bengal. According to Bharata two heed ornaments ' Sikhāpāśa ' and ' venika ' are used in this hairstyle.

Samunnadha Sikhandaka

This style of hairdressing was common in the north eastern part of the country as referred to in Nāṭyaśāstra² In this style, the hair was tied in a prominent top-knot a bit conical in shape. Figure 14 represents Samunnadha Sikhandaka

Ullekhyā

This type of hairdressing is referred to in connection with the hairstyle of the women of south.³ The word Ullekhyā is not clear. We do not find any reference of this in Sanskrit literature . Abhinavagupta is also silent .

1. Abhinavabhāratī Volume III page 120.

2. Ibid.

3. Ibid.

Kumbhī-bandhaka

The reference of Kumbhī-bandhaka occurs in Nāṭyaśāstra¹
According to Bharata this style was the Characteristic of the women of South India . It was a peculiar style of coiffure. In this Keśaradhāna the hair was arranged into an artistic bundle exactly in the shape of a ' kumbha' It appears heavy in weight and big in size. Women used to add some padding or stuffing , false or borrowed hair was applied to prepare this style of coiffure.

As far as the position of the bun is concerned, it could be done on any part of the head- either on the top, the back or on sides.

In the figure 15 the hair style of the lady is known as Kumbhībandhaka style. It appears as if she is holding a pitcherpot on her shoulder.

Āvartalalāṭikā.

Āvartalalāṭikā seems to be similar to sālakakuntala but as Bharata² has counted it separately it must have separate characteristics.

In Mathura and in other places there are archaeological figures having curved hair in the position of lalāṭikā. Lalāṭika was an ornament of forehead at that time. When front locks were kept in a circular fashion around the position of lalāṭikā they were called as āvartalalāṭikā.

In the figure 16 the beautiful lady is looking her face into a mirror. She arranged her hair in the shape of Avartalalāṭikā in the middle of her forehead.

1. Abhinavabhāṭī vol. III page 120.

Amsuka Kesapasa

Amsuka means a piece of cloth. In ansuka style of coiffure, the application of cloth was essential. This type of hairstyle was prevalent among the girls of Abhira . They used to apply black piece of cloth in their hairstyle as referred to in Nātyasāstra.¹

The reference to Amsukakesapasa occurs in sanskrit literature .²

Kabarī.

Panini refers to a special style of female coiffure (Kesaveśa) known as kabarī (iv.1.42)³. According to V.S. Agarwala, this word has originated perhaps from the variegated appearance of the braid of hair interwomen with a garland of flowers ²Figure No.17 shows Kabarī style of hair on the right side of the shoulder. In this hairstyle, the garland is interwomen with the hair while coiling it in the shape of Kabarī style.

Amarakośa also defines kabarī as a special style of hair (Kabarī Kesaveśa) In Bhaktirasamṛtasindhu Kabarī has been described as a hairstyle along with flowers.^{4x 5}

1. शिरःपरिमः कार्योनीलप्रायमपाम्बरसु ।

Nātyasāstra 21.69.

2. Caurapañcāsikā 22.

3. कबरी मधेतत केशवेशवत ।

Padamanjari 4.1.42.

4. India as known to Panini page 130.

In Sanskrit literature also, Kabari is stated as a particular style of hair in which floral garlands were applied ¹. Kabari when tied looked heavy. It shows that Kabari was a heavy knot of hair ². Figure no.18 is a beautiful face of the lady having kabari style of hair. Sometimes, poets describe the loose Kabari style of Kesaracana known as Sithilakabari. The dropping of flowers from Sithilakabari is described beautifully. ³

Occasionally, in Sanskrit literature the word Kabari is used for untied hair. In Malati Madhava the drops of water have been described falling from the Kabari of the Nayika who just took her bath. ⁴ In other Kavyas also Kabari is used for unknotted hair ⁵.

1. 'कवरी कल्पितमुक्तमुक्तमाल्या'

Srngarabhushana page 17.

2. 'कवरी भारी पीनस्तनी'

Jivanandana 4.7

3. Srngarasunderabhana page 48.

c.f. 'पर्यस्तवन्कवरी विश्लेषा'

AlankaraRatnakara p.175.

4. Malati Madhava -8.2.

'वालीलमुलंकवरीमरते'

5. 'संयम्यपादावति लोहितान्तो'

Srngaranaradyan .3.

Peacock's style of hair

(Mayūraśapāśa)

Kālidāsa was very much interested in Mayūraśapāśa. It was a symbol of beauty in those days. He always describes beautiful women having peacock's style of hair. Yakṣa describes yakṣiṇī having peacock's style of hair. When he wants to see the hair of Yakṣiṇī he tries to look at the peacock's feathers.¹

Kālidāsa also depicts this style of hair after amorous play. Daśaratha refrains himself from the shooting of peacocks because as soon as he observes the starry tail of the peacock he remembers the peacock's style of his wife's hair.²

It appears from Kālidāsa that this style of hair was prevalent in both the ways artistically bound as well as loose hair. The first style may be identified with the hair of Yakṣiṇī while the other type may be identified with the loose hair after sexual intercourse having variegated flowers in it.

According to Dr. V.S. Agrawal this style of coiffure shows the hair in the form of peacock's feathers turning at the ends and arranged in the two sides of the central parting.³

1.. स्यात्पाश्वर्गवक्त्रिहरिणी क्रीडाणि दृष्टि पातं
वज्रप्रकाशशशिनिशितिनां वस्त्राणुकेषां

Megha(uttara) 46.

2. वपितुरगसमीपादुत्पलान्तं मयूरं न स रुचिर कलाप बाणलतामोचकार ।
सपदिगतमनस्कश्चित्रमात्यानुकीर्णैरतिविगठित बन्धकेशपाशप्रियायाः ॥
Raghuvansa 9.67.

This was charming and gorgeous but less common, manner of hairdressing probably employed by high placed lady.

Figure No.19. is a terracotta with heavy eyelids, dropping lower lips, full fleshy face and beautifully dressed hair in mayūrapāsastyle. This is the head of Pārvatī revealing the ideal of feminine beauty at that age. ❧❧❧

The later poets like vilhana and kalhana were also very fond of describing the hair of their beautiful nāyikās as the crescent peacockfeathers vilhana for instance, gives more emphasis on the peacock's style of hair than the tails of peacocks. ¹

The only difference between Kālidāsa and other poets in this respect, is that Kālidāsa as a great artist and a balanced aesthetician compares, the hair of women with the tails of peacocks but does not indicate the defeat of one from the other while the other poets very often show the variegated hair of women superior to the tails of peacocks.

Līlā -mayūra- barhabhangya-Kesapāsa

Dandin has referred to līlā-mayūrabarhabhangyakesapāsa. ²
This was a particular style of hair may be regarded as the variety of peacock's style hair. The dance of the peacocks has been

1. दिगन्ति राजो वसुति स्वजीवितं धूमपूरास्तवनिर्जिताः कः

Vikramāṅkadevacarita (cento II) 13.27.

2. Daśakumāracarita, (Nirmayasāgar Press Edition)

Līlā-mayūrabarhabhangyakesapāsamchavidhaya, page 46.

described in Sanskrit literature in different times. Kālidāsa for instance refers to 'Uddhatañrtya of Peacocks.'¹

References to lasya type of dance and other dances are also found. The līlā type of dance has been also mentioned. This type of dance, it appears, was a folk dance. Later on different poses of Līlā dance such as dance in a round about way or dance in Rāsa were also called as Līlā dance. This type of dance became famous in Vaiṣṇavās of Bengal. Saints like Chandidāsa and Chaitanya were very fond of Līlā dance. Līlā dance refers to a particular Līlā of Shri Krishna when imitated, in a dance. It seems that hair variegated with flowers was not totally loose but was brought in a balanced position in a semicircular way. Both Kālidāsa and Dandin have used the term barha (Peacockfeather) for naming this coiffure. The figure 20 is showing Līlāmayūra barhabhaṅgya Keśapāśa. In this style, the hair is bunched on the top of the head and spread out in the shape of a fan and a piece of cloth or ribbon is coiled twice at the base.

Mayūraśaralāṅghrikalāpāḥ. -

An another variety of mayūra keśapāśa namely

1. Kalāpinamudāñrtya-

Raghuvansa 6.9.

Mayurastaralai/khalapaih is mentioned here and there in literature ¹ This style has the same characteristics of the mayurbabarhabhara type. The only difference was that the hairs was somewhat wavy. Some poets ² of Sanskrit like Kumardasa describes the loose and spread hair without any style as mayurakesapasa ³

Some times the black hair when spread on a golden hip appears as the tail of a peacock ⁴.

But in many cases hair having white, blue and yellow coloured flowers is generally compared with the feathers of peacocks.

1. कथं विलोभयत्ययं नमः कलापैः ननु मुहुः सत्कसो ।
मम प्रियायाः सति केशपाशे विशिष्टाविज्ञान विदामनांसि
कथं मयूरस्तरलेः कलापैः प्रसीदवश्मानि कथं विवक्ष्यातु

Mrgāṅkīlekha 3.5.

2. अस्याः कनानां शिखिंश्वकिन्नु विधिंकलापो विमतेरगाताम् ।
तेनायमेभिः किमप्यजि पुष्पैस्ति दत्त्वासकिमर्थवन्त्रस ॥

Naiṣadha 7.22.

३५ केशाः कलापिज्जैमामांती

Śṛṅgāratilaka 2.95.

कां धिन्वीवस्त्रिंशं मूर्ध्नातः

Ādipurāṇa 27.78.

3. तत्केशपाशावजितात्मवस्त्रमारस्यवासः शिखिर्विनेषु ।

चैव जनस्य स्फुटशतीतिशका धैतस्तिर इवामपि जातुलब्धासु ॥

Jaṅkīharāṇa 1.41.

4. Ibid 12.26.

We may safely conclude that Mayurkesapasa was a particular style as well as a natural position of loose hair having variegated flowers.

Curnakuntalekesapasa.

'Alekaścurnakuntalah'says Amerakosa¹ curnakuntalas are not natural but artificially prepared locks with the help of medicated powder curna and paste.

In this style of coiffure, the hair is totally set in the form of curnakuntala . Figure 21 shows the spreaded curnakuntalas all over the head.

The reference to curnakuntala kesapasa occurs in Sanskrit literature here and there. In Srngaramanjari it is described that the blowing wind strengthened the puffed up minds of the Kerala women and their curls of hairdressing both²

According to villhana curnakuntala style was famous among the women of latabha janapada. Villhana further says thatwomen of Latabha were very much fond of arranging different styles of hair³.

1. Amarakosa 2.96.

2. Srngaramanjari page74.

3. 'केशवन्धविभव'

Camari Kesapasa.

In temples and in other ancient monuments rarely there is the figure of woman having loose scattered hair on her back. But it is natural that sometimes, women had loose and spreaded hair as a fashion. Parvati was fond of such style of hair. Kalidasa has compared the hair of Parvati with the tail of camari.¹ This comparison is possible, if both the tail of camari as well as the opened hair have lovely appearance.

Sri Harsa in Naisadha has also referred to this type of hair. He calls such type of hair as cikuraprakara² and compares it with camara. The word 'cikuraprakara' indicates the loose opened as well as heavy mass of hair.

In Narayini tika the similarity between Kesa and Camara has been pointed out³.

1. Kumārasambhava 1.48.

2. Naisadha 2.20.

3. कावन सखी तस्यापेभ्याः मूर्ध्निः केशपाशस्तत्कृताणं
सूतामघनं प्रलम्बं कृष्णत्वसाम्याञ्चामरं विरादनुना काठिन्यवन्ध ।

Naisadha 15.30.

Isudhikesapasa.

The coiffure known as 'Isudhikesapasa' is referred to in srngaramanjari¹ Isudhi is a quiver in which arrows are kept. The hairstyle which denotes the shape of an Isudhi is regarded as Isudhikesapasa. In this coiffure various kinds of flowers are used. Figure 22 denotes Isudhi Kesapasa. It appears as if the lady is bearing a quiver upon her shoulder. Her coiffure is decked with several flowers and ornaments.

Valibhrtakesapasa.

The word valibhrta denotes the curled nature of the hair. In Raghuvansa valibhrta style of hair decked with flowers is mentioned²

In this style of hair, the frizzled locks are artistically arranged in front part of the head to enhance the grace of the coiffure.

The figure 23 is a bust of a beautiful lady having valibhrtatype of hairstyle. The lady has made a round shaped bun at the back and several curly ringlets are formed ahead to complete a highly artistic mode of hairdo.

1. यत् न केशपाशमन्तः सन्दानितविविधकुसुमनिकर्मिभ्युचिषिव।

Srngaramanjarikatha page 14.

2. कुसुमोत्सविताम्बलीमृतशवलयन्मूर्ध्ना वस्तवालकान् ।

Dhammilla.

Dhammilla was one of the most significant style of hairdressing found in Sanskrit literature.

Amarkosa defines dhammilla as a hairdressing¹
Sankara the commentator of Harsacarita holds the same view for dhammilla²

Kalidasa has not used this word in his Kavyas. The word dhammilla is not referred to in Natyasastra also. The origin of this word is not clear. According to V..S.Agrawal it was a desi word or it might have its origin in some language of south. The origin of the word dhammilla is 'dramida' which is the ancient name of Tamil Nadu. But phonetically it is rather difficult to connect 'Dhammilla' and 'dramida' together³. It was used in Sanskrit literature mostly by the sanskrit poets of south. Later on other poets started introducing this word in their works and thus it became one of the most popular form of hairdressing as is clear from some archaeological evidences.

According to V.S.Agrawala this type of hairdressing was at first introduced in Northern India in the age of Gupta.⁴

Rupagoswami presents the correct position of dhammilla

1. Amarkosa (धम्मिल्लासंयतकथा) 2.97.

2. commentary on Harsacarita by Sankara.

(धम्मिल्लासंयतकथा :) page 133.

3. Harsacarita sanskritic adhyaya^{ya} page 97.

hairstyle. According to him dhamilla was tied on the nape
' Jutoghatoparidhammilla' ¹

Figure 24 shows a dhammilla type of Kesaracana. In this hairstyle the lady has made a flat bun at the back of the neck. The following hair is twisted and coiled in the centre round an ornament. A ribbon is tied above the bun to give firmness and an attractive look to the coiffure.

Figure 25 shows another type of dhammilla. In this illustration the long tresses have been done up into an elongated chignon resting on the side of the nape. This type of dhammilla can be stated as 'Parsvadhammilla'

In the figure 26 the lady is having an huge dhammilla round in shape upon her shoulder.

Figure 27 is showing the back side of the lady. She has got a small round dhammilla in the middle of her nape. An ornament is inserted into it. The two beautifully decorated ends of the ornament is seen here.

Figure 28 .The lady is carrying an elongated dhammilla style of Kesaracana upon her back. A ribbon is encircling the dhammilla and this type of coiffure is embellished with a small coronet at the top of the head.

1. Bhaktirasamrtesindhu page 198.

Various aspects of dhammilla have been taken by different poets in Sanskrit literature. Dhammilla decorated with pearls and floral ornaments. , are found in Sanskrit literature. ¹.

The dropping flowers and floral ornaments are often seen here and there. ²

Poets have decorated dhammilla of their nayikas with several flowers such as campaka, ³ Mallisara, ⁴ Hallaka (redlotus) ⁵ Bloomed mallika ⁶ . Tamalapallava was also used in dhammilla to enhance its beauty ⁷

Sometimes , dhammilla tied by an old lady is found in Sanskrit literature. The reference to 'Palitapandudhammilla' occurs in Srngarabhusana ⁸

1. Samaya matrka - 6.Rajatarangini - 5.357.

2. विगलतपुष्पधम्मिलमाल्या :

Rasasadanabhāṣa page 7

धम्मिल्लस्थानज्युतशैलसु

Kuttanīmatkāvyā 901.

ज्युतमाल्यधम्मिल्लसु

Jīvanandana 3.6.

3. Vikramāṅkadevacarita 10.56.

4. Jīvanandana 1.12.

5. Ibid 3.20.

6. Śrṅgārabhūṣana page 5.

7. Vikramāṅkadevacarita 12.73.

8. Harsacarita (Bombay edition) page 133.

8. Śrṅgārabhūṣana page 15.

Kutilakeśāpāśa

Kutilakeśa was also one of the most important feature of hair. Great poet like Kālidāsa often described the beauty of a woman with the epithet of Kutilakeśī¹

Kutilakeśa was not only a general characteristic of hair but was a particular mode of hairdressing. In this style, a major portion of hair was curled. A sanskrit dramatist has compared Kutila hair with the water of Yamuna. The rapid streams of Yamuna always flow in a curled way forming circles².

In the Rāmāyana the hairdressing of Sita has been described as 'nīlkuñcitamūrdhajām'³

Other poets and writers have depicted Kutilakeśāpāśa in several ways such as 'Kutilāsukuntalalatādolāsu'⁴ and 'Kutilakeśāpāśopsobhitā'⁵ The head of the figure 29 is beautifully arranged with Kutilakeśāpāśa .

1. Mālavikāgnimitra 3.22.

2. कालिन्दीसलिलकुटिलाकुत्तलप्राप्तभागा

Mrgāṅkalekhānātikā 1.20.

3. Rāmāyana - Yuddhakanda 121.3.

4. Vikramāṅkudevacarita 5.89.

5. Śrngāramañjarīkathā - page 13.

Kailāśamekhalākeśapāśa.

It is an unique style of coiffure. The reference occurs in Śrīṅgāramañjarīkathā.¹ In this keśapāśa the hair is arranged on the top of the head with an elongated fashion so as to appear as the peak of the mountain having slopes.

The hairstyle of figure 30 resembles Kailāśamekhalā Keśapāśa. This is an attractive coiffure of a nāyikā. Here the hair was combed upwards and tied in the centre in the shape of three elongated peaks sloping downwards. The figure is wearing a tiarā upon its head.

Sīmantakeśa.

The hairstyle as seen on a female terracotta head² consists in the hair spreading from the central parting (Sīmanta) in horizontal sweeps on both sides and ending in volutes . (figure 31 A) According to Dr.V.S.Agrawal this type of hairstyle was known as Sīmanta³.

No doubt, the style imparts a princely dignity to the face and the highly aristocratic effect produced by it must have been very much coveted. This coiffure is conspicuous by its absence in Kushana-art.

1. कलासमूहस्य किरणमालाकविर्त्ता
Śrīṅgāramañjarīkathā page 13.

2. V.S.Agrawala Rājghāt Terracotta, J.U.P.H. 5. XIV, Pt. 1 (July 1941).

3. Studies in Indian Art .page 217 .

Poets like Māgha also describes the dressing of
śimanta type of keśarachhana of a certain lady in
Śisupālavadha.¹

Honey comb hairstyle.

(Chaudra patal or Madhu Patal Keśapāśa.)

This type of hairstyle has been found on a female
terracotta head ². by Dr. V.S.Agrawala. In this coiffure
the hair was arranged in the form of a honey comb.
(figure 31B)

In Raghuvansā the hair of parikās have been compared
with Chaudrapatal.³ This type of coiffure may be also
called Chaudrapatal or Madhupatal Keśapāśa.

It is said that this beautiful style was patronised
even amongst the society women in Rome and thus had
obtained international vogue in the ancient fashion world ⁴

1. सोमन्तं निजमनुबन्धतो कर्तव्यम्
Śisupālavadha 8.69.

2. V.S.Agrawala, Rājghāt Terracottā, J.U.P.H.S. XIV, Pt.I
(July 1941).

3. Raghuvansā 4.63.

4. Indian Art page 319.

Bhramarākaśapāśa.

According to V.S.Agrawala 'bhramaraka' was another style of hair seen on the head of the female terracotta¹ (figure 31C) In this coiffure, the hair from one side sweeps upward and ends in volutes on the other ^{side} wise of the head.

From it's resemblance to a row of 'bhramarās' (blackbees), this form of coiffure was known as Bhramaraka in the Gupta period.²

Chatrākāraśapāśa.

This is an another hairstyle of female terracota figure³ showing beautiful treatment of hair (figure 3DD) The locks are turned into spirally frizzled curls and arranged in the form of semicircular concentric arches.

This form of coiffure resembles to a little opened umbrellas therefore, it has been given the name of chatrākāra-śapāśa⁴ by Dr. V.S.Agrawal.

1. V.S.Agrawala- Rājghāt Terracotta, J.U.P.H.S.

XIV Pt. I (July 1941)

2. V.S.Agrawala- Mathura Museum Catalogue Pt. III

Chapter IV K.T. 242.

3. V.S.Agrawala, Rājghāt Terracotta, J.U.P.H.S.

XIV Pt. 1 (July 1941)

4. Studies in Indian Art page 216 .

Śuklāmsukāttālakakeśa

or

Kokila Keśapāsa.

This was a special style of hair women used to wear turban like silken piece of cloth and they put their tuft of hair out of that silken turban.

A scene of Asoka dohada is carved on an ivory plaque found at Begram or ancient Kapisa. The head dress in all these figures is peculiar showing a spirally rolled scarf on the top of which hangs a braid of hair tied in a loop. It was this special hair style referred to by Aśvaśhośa as śuklāmsuka attālakakeśa¹ B Vāsudeva Śaraṇ Agrawala named it as Kokilakeśapāsa because of the upper black tuft of hair on the pile of white silk resembling the black bird seated on a tree of white flowers² see figure no.32

Another variety of Śuklāmsukāttālakakeśa has been mentioned in pārijātharāṇa Mahākāvya³. Here the hair was tied with a white piece of cloth only one side of the head (laghubhāḡvata)

1. पुष्पावनइधे तिलकद्रुपस्य द्रुत्वादवन्यप्रष्टां शिखी
संवल्लभभासा शिखी प्रियामाः श्रेष्ठांशुकादालम्पप्रप्राश्रितायाः॥

Saundarananda 7.7.

Cr. तिलकशिखीसिकेशपाशायतेकैकिल कुन्दपुष्पस्थितः

Śrngārahāṭa page 4.

2. Indian Art. page 226.

3. वरागवासी लघुभागवद मूर्धनमानन्द निरासिभासम्

मानाधिक स्वासकिम्प्रीति प्रवेपितो राजसराजकेशाश्च ॥

Pārijātharāṇa 8.4.

Śithilā Keśabandhana.

This style of coiffure was very simple but artistic. In this style of hairdressing, a loosely tied knot was prepared. This knot rested on the nape of the woman. The speciality of, such type of coiffure was its loose nature hence, it was known as Śithilakeśabandhana.

The reference to Śithilakeśabandhana occurs in sanskrit literature ¹

The female figure in figure no.33 has a simple knot of hair lying on right side of her nape. The end of the hair hangs over the back. This figure, is also decorated with valibhrta keśaracana upon its head.

Ūrdhvakēśapāśa.

The reference to Ūrdhvakēśa-pāśa occurs in Śṛṅgāraṃjārī². In this style of hairdressing hair was arranged in elongated chignon having an erect position as shown in figure no. 34,35.

1. शिथिलकेशबन्धनोद्धान्त कुसुमेन

Śakuntalā canto VI p. 115.

c.f. Śisūpālā 7.62.

2. उर्ध्वकेशमिवोर्ध्वसूरीवतः

Śṛṅgāraṃjārī page 52.

Cūdāpāśa.

The modern word Jūdā is originally derived from the word cūdā. In Bhaktirasāmṛtasindhu the definition of cūdā is stated as the hair which is fastened on the top of the head.¹

According to V.S. Agrawala in cūdāpāśa the hair was parted in the centre and gathered back to form the cūdāpāśa²

Thus it is clear that Cūdāpāśa was that type of keśaracana in which hair was combed back and gathered in the form of a bun on the upper back side of the head as seen in the figures 36, 37.

This type of ^{bun was} prepared in ~~bun~~ was any shape or in any side. Application of flowers in cūdāpāśa is referred to in Sanskrit literature.³

Cakorakesāpāśa.

The reference to 'Cakorecikura' occurs in Pādatāditaka⁴
Dr. V.S. Agrawala and Dr. Motichandra have left the word unexplained. We have not found any other reference to this word in Sanskrit literature nor we come across to this word in any Sanskrit dictionary. However, it is not difficult

1 'बुहार' ध्वनिदाकनाः

Bhaktirasāmṛtasindhu page 198.

2. Kalā aura Sanskriti page 199.

3. 'बुहापाशेनवकुर्वक'

Megha (Uttara) 2.

4. 'चकौरचिकुर'

Pādatāditaka (Śṛṅgarahāṭa)
page 239.

to imagine the shape of cakore kesapāsa. There is some controversy about the correct identification of the bird cakore, suresh Singh and other authorities have identified the bird with a kind of duck but this identification does not seem correct. Kalidāsa always compares the breast of young ladies with the bird cakore ¹

Hence, Cakorekesāpāsa can be interpreted in the following manner.

The coiffure which was tied in a round shape having a beak like formation in the centre was called as Cakore-Kesāpāsa.

1. 'हृदयः स्तनानाम्'

Raghuvansa 16.63.

Chapter III

A L A K A

One of the most significant parts of hairdressing was alaka-racēnā . Alaka itself was a symbol of beauty in Indian aesthetics Alaka both in it's dressed as well as in it's loose form has fascinated almost all the poets of Sanskrit literature. Vālmīkivyasa, Kālidāsa, Bāṇabhaṭṭa, Śrī Haṛṣa have taken deep emotional pleasure in describing the alakas of their heroines . The epithets such as arālakeśī, Kuṭilakeśī, kuñcitakeśī, vakrakeśī etc. indicates the emotional as well as the physical aspect of Alaka.

Moreover, Indian method of describing beauty touches all the parts of the body from nail to head or vice-versa. In fact, ' nakha-sikha' varṇana' was the duty of a poet if he is writing a kāvya, therefore, alaka has a significant role in depiction of the beauty of women on the one hand and making the poem as a form of poetry on the other.

Alaka adds to the beauty of the face ' aletī bhūsayati mukham '

Poets usually took delight in describing nāyikā's front locks to enhance the charm and grace of her personality as is evident from some examples derived from the Sanskrit literature.

The beauty of the face having frizzled locks is depicted
in Rāmāyana ¹.

Kālidāsa considered the facial locks as a distinct mark
of female beauty therefore, he always liked to describe
vividly the alakās spreading over the face.

In Raghuvamśa the poet compares the dark shaded frizzled
locks covering the beautiful face of Indumatī with blackbees

In the Meghadūta alakās are described falling on the
eyes of the lady. Sometimes, they are removed from the
eyes so that the ladies may see upward ³.

The charm of Pārvati's face, because of her frontal
locks, surpasses even lotus and moon both ⁴

Not only Kālidāsa but other poets have also realised
the innate beauty of the facial locks of their heroines.
In Śṛṅgāraṃajārī the fascinating curls are described
carefully arranged on the forehead of a certain lady. ⁵

1. तस्यामुलंकुचित केशमारु
Rāmāyana , III 63.9.

2. उदमुञ्चवसितालकं मुलं
Raghuvamśa 8.55.

3. उदगृहीतालकान्ता
Megha, (Pūrva) 8.

4. तदानन्नीरलैः
Kumārasmbhava 7.16.

5. प्रयत्नीपवितमुखालकललाटफलकतया
Śṛṅgāraṃajārī p.57.

The wreath of curlylocks that fringes the crescent of her forehead was arranged beautifully as referred to in Karpūramañjarī¹

Bhavabhūti finds some special attraction in the movement of the beautiful locks spreading over the forehead of the lady.²

Forehead was considered the best place to stick the locks in curled shape³

Women used to take care of their front locks⁴ so that they might increase the beauty of their face.

Sometimes, alakās while neglected used to fall upon the cheeks and eyes of the ladies⁵

There is some obscurity in the meaning of the word alaka. According to some authorities alaka is curled look.

1. Karpūramañjarī 1.26.

2. तरुलितालकाकुल्लुटाटन-द्रुति

Uttarāramacarita 6.37.

3. Karpūramañjarī 1.26.

4. संयताग्राहकत्वात्

Pādatāditaka (Śṛṅgārahāta) page 185.

5. कपोलुलितालकम्

Jānakīharana 13.38 .

वलकपिहितायाः

The hair of the head if curled is called alaka. On the other hand, according to some other scholars alaka denotes the front hair only.

The synonyms of alaka have been given as Kuñcitakesā, Vakrakesā, cūrnakuntala, cūrnālake, arālakosā, kutilakesā, alakakuntala, vikuñcitāgrakesā and varvarīke.¹

Sabdakalpadruma points out the meaning of alaka as 'Kutila 'Kuntala'² a curled lock.

Bānabhatta suggests the word 'bhanga'³ (a curled hair) or alaka.

Most of the dictionaries have given the etymology of alaka as- al (to decorate) + Kun.

Vācaspatyam refers to Amarakosā where alaka is defined as 'alakaso'ñnakuntalāh' Here cūrnakuntala and alaka are synonymous. Alaka is considered that portion of hair where powders prepared by comphor etc. are applied⁴.

On the whole the correct etymological derivation of the word alaka was hidden to sanskrit scholars as it was natural that they tried to derive each word on the basis of root, which, as it is well known, is often far fetched.

1. वर्वरिकः कुटिलकेशः

Unādisūtravṛtti page 148.

2. Śabdakalpadruma page 113.

3. Kādambarī page 18.

4. कर्पूरादेः दौदशवूर्णं तस्य कुन्तलाश्वूर्णं कुन्तलाः

तदि तत्र न्यस्यते इत्यन्ये

Śabdakalpadruma page 113.

This is true in the case of the word alaka also. It appears that the word alaka has got some connection with the word al (ad) which has the meaning of the string of the scorpion. Scorpion's string is curved by nature it resembles with the naturally curled lock specially front locks of woman.

On account of this similarity, people began to call the curled lock as alaka. The suffix 'ka' only distinguishes the curled hair from the curved string of the scorpion.

Mallinātha refers to alaka as ' Svabhāvavakrānyalakānī-tesām' It was not necessary that every woman must have been bestowed with curled hair by nature, hence, the woman who was devoid of natural curled locks practised artificial means to show her hair in curled shape. Straight hair was less appreciated in ancient time., therefore several kinds of aids were invogue for the alakaracana. Some of them are described below.

Alakacūrṇa- Several pastes and glue (were popular for sticking the locks in the form of ringlets . 'Alakācūrṇakuntalāḥ' referred to by Amarakośa ¹ suggests that cūrṇa prepared with several chemicals were applied in Kesa by ladies to form their hair in twisted form. Camphor was also mixed in cūrṇa to do alaka racanā as mentioned in Śabdakalpadruma ²

While describing alakas of kerala women in Raghuvamśa Kālidāsa also referred to alakacūrṇa ²

1. कर्पूरादेः दीपश्चूर्णं तस्य कुन्तलाश्चूर्णं कुन्तला :
Śabdakalpadruma(part I) page 113

2. वलकेषु चूर्णेषु शृङ्गप्रतिनिधी कृतः
Raghuvamśa 4.54.

The female toilet experts (Frasādhikā) employed scented powder and paste in order to secure the effect of spiral twisting . In the description of Yaksini living in separation from her husband, the poet styled her as lambālekā (Meghadūta) Uttara 21) that is long hair loosely falling on shoulders, since the devoted wife had denied to herself the luxury of toilet and her spartan bath had made the alaka hair rough (Paruṣa) for want of oil, thus letting it fall on the cheeks. ¹

In Jānakiharana the dropping of alakacūrṇa in the eyes of her husband is mentioned. ²

Saffron -

Saffron was also an aid meant for alaka racanā. Kālidāsa referred to arunacūrṇa applied in alakās. while depicting the bathing scene in Raghuvamśa Kālidāsa describes the red drops of water falling down from the alakās of ladies because of the application of aruna cūrṇa in their locks. ³ Here the wet alakās devoid of saffron have been described as vakretara ⁴ because they are not natural

1. सुदस्नानात्कृष्णमलकं नूनमगच्छन्त्यमु

Meghadūta 2.28.

2. बलदलकव्युत वृणोतिशफार्ता :

Jānakiharana 16.31.

c.f. Kumārasambhava 8.19

3. वक्षताग्रेरुल्लेखस्तु नृपवृणोति शान्वा रिल्लान्वमन्ति

Raghuvamśa 16.66.

4. Ibid.

curled but artificially made. Mallinātha comments aruna
cūrṇa as Kumkuma¹

Application of Razor.

In ancient days alakās of women were also made with the
help of barber's instruments. Abhinavagupta referred to
this act as 'Kaurakarma' as 'alākadiyojanā' in nātyasāstra.²

Painting brush and colours.

Women were very much keen to their alakaracanā.

Occasionally in place of curled hair locks they painted
them with brush and colours as is, evident from Jānakīherana
Kāvya³

Different forms of alakaracanā.

Alaka-racanā in several forms were invogue in ancient India⁴

Some of the popular types are given below.

1. Mallinātha (Raghuvamśa) 16.66.

2. दूरकर्मवलकादियोजना

Natyasāstra 21.72.

3. वरालकस्यावलकै विधाया विधोयमाने चल वृत्तिकाग्रत ।
च्युतस्य विन्दोरसितस्य मागरीस्य रजिनवरीमराजो ॥

Jānakīherana 1.33.

4. ललाटीसारचितालकान्ता

Paddacūdāmanī 1.73.

Alaka Pallava.

Women used to put their front alakās in the shape of leaves.

Women in distress did not do their alaka pallavaracanā. The reference to scattered forms of alaka patrāvatī decoration are found in sanskrit Kāvya¹ The archaeological evidence of alaka pallava racanā is shown in the figure no. 44.37. This is a nude standing female of Kusana period. This smiling lady is having her front locks in the shape of leaves. Two leaves are seen on both the sides of her Simanta

Alaka-vallarī.

Alakavallarī was also a type of alakaracanā. Locks hanging upon the face in the shape of creepers were regarded attractive. A number of adjectives used with alaka vallarī suggests that this type of alakaracanā was prevalent among the ladies of upper class. Alakās formed into vallarīes because of delicacy were capable of moving with a gust of wind.

These vallarīes were painted into green colour so that it might beacknowledged directly as a creeper by the observer. In vikramānkedeva carita these green vallarīes have been compared with (moss)

1. Vikramānkedevacarita 1.59.

Instead of single, women used to have a number of alaka-vallarīes on their face Kumāradāsa has referred to many vallarīes on the face of Sītā.¹

The ~~fluttering~~ alākavallārī is described as
' vyāṁlolālākāvallārī ' 2

Sometimes, vallarīes entangled into each other look like a net.³

Alaka-mālikā.

Women used to stick their front locks in the shape of a garland on their foreheads.

In the karpūramañjarī the poet describes the arranged wreath of curly locks that fringes the crescent of a nāyikā's forehead.⁴

The reference of kuntalāmālikā occurs in Śrīngāratilaka⁵

1. Jankīharana 9.23.

2. Mālatī Mādhava 10.2.

3. कुंवित्ताः केशवल्ल्या मदनस्यैव बागुराः

Adipurāṇa 37.48.

4. Karpūramañjarī 2.20

5. Śrīngāratilaka 1.60.

When separated from her husband the well formed wreath of the lady hangs down as Vyālabhālakamālikā .¹

Types of alaka.

Numerous references to the types of alaka have been found in sanskrit literature.

Frizzled locks.

Kālidāsa depicts the dark alakas of Indumatī as 'Valibhrta' that is thickly curled locks²

In Naisadha Damayantī cūṇakuntalās, are described as 'bhramibhrta'³

The reference of valibhāṅga⁴ occurs in literature only to denote the crippled locks of the heroine.

So valibhrta, bhramibhrta, and valibhāṅga all were regarded as deeplycurled , round shaped locks.

1. Śṛṅgāṇatīlaka 2.89.

2. Raghuvamśa 8.53.

3. Naisadha 15.33.

4. Amarūkaśatakā 65.

Samyatā-śloka.

Ancient women occasionally used to set their curled locks on both the sides of their śīmantā.

In Pādatādītaka the setting of front locks are described as 'samyatāgrālekā'.¹

Ladies took special care in arranging their fascinating locks as mentioned in śrīngāraṃjari²

Sometimes, locks dishevelled by the just of wind were set by the ladies.³

Wetlocks.

Poets While describing the play in water (Jalakrīdā) often point out the beauty of the wetlocks. Locks usually became moist with water.⁴ Sometimes, tears also caused the alakās to be moist as described in Pādatādītaka⁵ and Anyāsaptasatī⁶

1. Pādatādītaka (Śrīngārahāta) page 185.

2. Śrīngāraṃjari p.57.

3. Śīsupāleśvada 6.3.

4. Mrochakatika 5.35.

5. लघ्वलीवनतीयशोण्मलकम्

Pādatādītaka (Śrīngārahāta) page 201.

6. व्यालम्बिदूर्णकुन्तला

Āryāsaptasatī 514.

Dishevelledlocks.

Scattered locks were considered a mark of beauty for ladies.

Lord Śiva loves to see the dishevelled locks of his beloved Pārvatī after dalliance ¹

The scattered locks of Indumatī's face are described as Ūcchavāsītākām mukham ²

Sometimes, the unruly locks opened the secrets of women's abhisāra ³

Moving locks.

Poets are very much fond of describing locks having a little movement caused by wind. ⁴ The face becomes more attractive with the moving locks. This type of lock has been described in several ways as vilulitālaka ⁵, taralitālaka, and tarāṅgitālaka. ⁶

Not only wind, but other sources make the alakās flutter as in Vikramāṅkadeva alakās move with the swinging of the cradle ⁷

Sometimes, the movement causes painful sensation to the husband ⁸

1. Kumārasambhava 8.88. Pādatāḍitaka p.201.

2. Raghuvamśa 8.55.

3. Amarūkaśataka 93.

4. विलासितुमिराकुलितालकांता
Pādatāḍitaka 195.

5. Dhūtevitasaṁvāda 6.37.

6. Uttararāmacarita.6.37 Gītagovinda 12.7.

7. Vikramāṅkdevacarita .236 .

husband.¹

Decorated locks.

In ancient days, women had a craze to beautify their alakās. They decked their locks with several kinds of flowers. Poets also liked floral decoration of their heroines locks. Sometimes, they had an originality in their imagination when they present even the sweats of heroine in the form of flowers.²

Kālidāsa knits the locks of heroines with beautiful flowers like mandāra,³ and bālakunda⁴

Ladies used to have their floral decoration chiefly for two reasons - one to beautify themselves and other to make them scented.

Sometimes, due to the intensity of small black bees follow the Nāyikā as is evident from literature⁵

Besides, flowers women used to adorn their alakās with pearls and ornaments.

The poet Kālidāsa decorates his nāyikā with muktājāla

मलदलकन्युतनूर्णं लेशकृणोतः

Jānakīharana 16.31.

2. स्वेदविन्दुसुमान्यलकान्ता

Śisupālavadha 10.78.

3. Meghadūta (Pūrva) 11.

4. Ibid.

4. Kuttanīmata 293.

as 'Muktājālāgrathitāmalakām ' (Megha 1.63) The reference of alakamuktā occurs in Āryasaptasatī ¹.

Different kinds of saffrons pastes and coloured powders were also the sources of alaka decoration ²

Rough locks -

Women at the time of separation from their husband and in sorrowful days never paid any attention towards their hair. With the result, their locks became dry and rough. The reference of ' asanskrtālakini.' occurs in Kādambarī ³

Sometimes, dust makes alakās rough. In Raghuvamśa the ' ruksālakāgre' ⁴ as well as 'Paridhūsarālake' ⁵ are mentioned.

Occasionally the locks become rough due to the pasted sandal powder upon the forehead of the lady ⁶

1. ~~Megha 1.63~~ Megha 1.63. Āryasaptasatī 514.

2. Vikramānka devacarita 4.27.

3 Kādambarī page 188.

4. Raghuvamśa - 7.70

5. Ibid.

6. ललाटे चन्दनपुष्पतलकः Kumārasambhava 5.55.

cf. Kādambarī 4.77.

There are some other approaches to alaka found in Sanskrit literature asmentioned below.

Locks spreading over cheeks-

Curled locks spreaded over cheeks enhanced the beauty of the lady. The reference of 'Kapola lulithā' alaka' occurs in Jānakīharana ¹ Alakakuntala falling over pale cheeks of the nāyikā is described in caurapañcāsikā. ²

The beauty of fluttering locks mixedwith rulling tears appears in Amarukasataka ³

Locks covering the eyes-

The description of falling locks upon the eyes of nāyikās occurs several times in sanskrit literature.

Kalidāsa depicts the beauty of scattered locks falling upon the eyes of the nāyikā ⁴

' Alakapihitaksye' is referred to in Āryāsaptasatī (306)

1. Jānakīharana 13.38

2. Caurapañcāsikā 4.

3. Amarukasataka 27.

4. रुदापान्मलः

Megha (Uttara) 37.

The reference of pushing locks upside from the eyes occurs in sanskrit literature ¹

Long locks.

The poets not only appreciated the shorter and frizzled locks of their nāyikās but they also praised their long locks.

The description of the nāyikā's face having long flowing locks as 'dīrghālekamukham ' occurs in swapnāvasavadatta ²

In Amarūkasatakaṃ the poet, depicts nāyikās long lock as lambālake at the time of her distressed separation ³

End of the lock.

The curliness at the end of the alaka had the special attraction for beauty. Poets of Sanskrit literature describe the end of the locks in various ways.

In Rāmāyana the beauty of the vakrakesānta is referred ⁴ In sisupala the curled end of the locks considered beautiful as 'kāntālakānta' ⁵

1. उद्दिष्टालकयोदण-तालितं

Padataditaka Page 246.

2. Svapnāvasavadatta 5.10/

3. Amarūkasataka 62.

4. Rāmāyanakālīna Sanskritī page 64.

5. Śisupalavadha 4.1.

The beautiful end of the lock as cārutamālekānta is mentioned in Jānakiharana ¹

Sometimes, ladies hold the end of their locks to look upward²

The poet Maghaa imagines the nāyikā's sweats in the shape of flowers sticking at the end of her alakās ³

Alaka in similies.

There are several similies for alaka given by different poets of sanskrit literature. Mostly similies are based on similarity colour, and form of the alaka.

Upamā with black bee.

It was the most favourite simile often used by poets as 'lalātapatte kuralena, nivarde ' ⁴ and ' alipetanīla kutilāma-
lkāvatī ⁵

Kālidāsa points out the similarity between black bees and alakās ⁶ sometimes, the beauty of the face covered with black alakās surpasses even the lotus surrounded with black bees ⁷

1. Jānakiharana 3.21.

2. उडुही तालकान्ताः

Meghadūta 1.8.

3. स्वदविन्दुसुमान्यलकान्ताः

Śisupāla 10.78.

4. Harisaubhāgyakāvya 2.19.

5. Kuttanīmata 110.

6. भृङ्गवस्तवालकावु

Raghuvamśa 8.53.

7. Kumārasambhava. 7.26

Upamā with cloud :-

Poets another favourite simile for alaka was black cloud. This simile was based mainly for the colour and density of the cloud 'ghanalakāh' is referred to in Pārijātaḥaraṇa¹

Upamā with the trees of tamāla.

Poets compared alakās with tamāla trees mainly for the similarity in colour.

Bāṇabhaṭṭa points out that the row of black alakās on the nāyikā's face is just like the forest of tamāla on a seashore²

Upamā with blacksnakes.

Sometimes alakās were compared with the black serpents

In Ādipurāṇa the front alakas of the nāyikā have been compared with the newly born black snakes³.

1. Pārijātaḥaraṇa 1.2

2. Kādambarī page 545.

3. वल्गुः कामकुण्डलादिः शिखः परिपुञ्जिताः

Ādipurāṇa 37.48.

CHAPTER IV.V E N I

It seems that the word veni, at first was connected with 'cut'. In ancient time, and even in some part of our country at present also, the shape of cut prepared with straw had a tail at the end. The tail was called as veni or venikā. In the Mahābhāṣya the word venikā has been mentioned ¹ The form as well as appearance of the venikā was similar to the veni of a woman. The method of preparing venikā was similar to that of veni. Probably the word veni was borrowed from the culture of the folk.

The word Veni is found in two forms veni as well as venī. The etymological derivation of the word veni is not certain.

According to Śabdakalpadruma ² the word veni is derived from the root vi + ni (auneḍic 4.48) Prāḍarāditwātnatvam veni + nis.

Sanskrit Śabdārtha Kaustubha ³ derives the word veni in another way ven + in + veni + nis + venī

The same derivation is given in vācaspatyam ⁴ also ven + in or nis .

¹ यदाहि वैङ्गिकान्तः कटोऽपि समीक्षितो भवति प्रकरोति कटवित्थेव तदामवति ।।

Mahābhāṣya (Kielhorn Edition) 3.2.102, page 114.

2. Śabdakalpadruma (IVth part) page 494.

3. Śabdārthakautubha (Sanskrit) page 1103.

4. Vācaspatyam (vith part) page 4959.

According to Amarkosa¹ the word veni is derived from $\sqrt{\text{ven}}$

Ramasrema comments upon the words as वैष्णति ।। वैष्णति वैष्ण-निष्ठापने

वादि ब्राह्मणममज्ञानविन्तासु (म्वा०उ०सै) वृ (३०४।१५) ।। () १)

मृह उपसर्गान्ति स्यादुत्पत्ति ।।

Sabdakalpadruma refers to it as a particular hair style of separated ladies²

Whatever may be it's derivation the word veni is used for a particular type of Kesaracana . It is mainly used for weaving, braiding, of hair, hair twisted and interwoven into a single braid and allowed to fall on the back³

Jivagoswami takes veni as the long braided locks on the back side⁴

According to Bhagwatsharan Upadhyaya ' Ek-veni' is not modern

1. 'केशरवनाविदेवमः'

Amarkosa Page 237.

2. 'प्राणिभूततुंकादिधायकेशरवनाविशेषः' इति परतः

Sabdakalpadruma (part IV) page 494.

3. Monier william page 1014.

4. वैष्णुष्टमणि दीर्घतयाकेशमुत्पन्नं

Bhakti RasamritaSindhu commented by Jivagoswami page 199.

jura, He describes ' ekveni' hanging on the back down to the buttocks of a separated lady ¹

The veni prasādhane carving of Mathura Pillar in figure no.37 denotes that veni is a long braid of hair falling on the back side of women. In this pillar, the woman is looking in the mirror held in her right hand and is arranging her frontal hair with left. Her husband is standing behind her and is dressing her long braid falling on the back and interweaving with a garland (mālyagrathana) The female attendant is carrying a garland in a trays (mālyā-charīgerī) ²

Synonyms of veni.

A number of different words have been used for veni. The word Kaparda occurs in the KAPARDA vedic literature. Kaparda means braid of hair . This word refers to the vedic custom of wearing the hair in braids or plaits. The word kaparda occurs in the Rgveda 10.114.3,

In Vājasaneyi saṁhitā ³ the goddess Sīṁvālī is described as ' wearing fair braids '- 'su-kapardā.'

On the word su-kapardā Urvata comments -
'Kesaśamyana prakārah/Sādhu Kesaśamyamane Venirēvākaparda'
Urvata on v.s.2.56.

1. India in Kālidāsa . 205.

2. Agrawal V.S.Indian Art p. 228.

3. Vājasanehi Sāṁhitā 11.56.

It denotes a particular type of keśaracana or beautiful style of hairdressing is called venī or kaparda. Mahidhara also opines in the same way as-'Kapardoutra strīramucita

Keśabandha- viśeṣa .Sobhana Kapardo yasyā sā Sukapardā !
Mahidrara V.S.2.56.

According to Griffith ¹ Su-kaparda means " fairbraids" .

According to Monier William ² the word Kaparda means braided and Knotted hair. Knotted so as to resemble courie shell.

Venikā.

According to Sabdamala venikā is a particular style of hair.

Suśruta Saṁhitā ³ calls it as " Rajjuvenīkapatta'

Generally, the suffix ' ka' denotes short form so venikā means ' short-venī' but in literature it has been used even for the longest venī, venī that touches the upper part of the heels ⁴

In the Śrīngara Tāṭaka ⁵ also the word venikā is used for a longvenī.

1. White yajurveda 11.56 page 94.

2. Monier william page250.

3. Suśrutasaṁhitā 1,25.40.

4. 'यन्वास्याः कुटिलापि गुल्फवलयव्यालम्बिनी वेणिका'

Nalacarita 1.34.

5. पञ्चदशमालपिलम्बिनो माद्वयः पयिमा नाकुति
प्रष्टव्यं कालमुजविप्रमर्मात्राद्यो यो वेणिकाय ॥

Śrīngaratilaka. page 22.

Praveni.

The etymological derivation of the word PRAVENI as found in 'Śabdakalpadruma' ¹ - प्रवेणिः (णी) स्त्री प्रकर्षेण वीयते इति , प+ वीयती - वीज्याज्वरिभ्यो निः उणा० ४।५ इति निः णत्वम् कृदिकदिति यदिकौ द्वौष् ।

In vācaspatyam ² and in sanskrit śabdārtha Kaustubha ³ the word is derived as प्रवेणि + स्त्री . प्रवेण् + वन् + द्वौष्

In classical literature, however, the word is used in the sense of a long veni. In Raghuvamśa the river Yamunā is compared with Praveni ⁴

Thus it can be assumed that Praveni is very long veni and also beautifully decorated.

It is a beautiful veni says śabda-kalpadruma ⁵

1. Śabdakalpadruma page 296.

2. Vācaspatyam page 4493.

3. Śabdārthakaustubha page 783.

4. Raghuvamśa 15.30.

5. 'यदाप्रवेणति सौन्दर्यं प्राप्नोन्तीति'

Śabdakalpadruma page 296.

According to Abhinavagupta there was slight difference between veni and Praveni. This difference was not in the nature but in the form ¹.

Forms of Veni.

EKVENI- Hair twisted into a single unornamented braid and allowed to fall on the back is called ek-veni.

The reference of the word ek-veni occurs in Rāmāyana² so often. Bharata also refers to this type of veni in Nāṭyaśāstra³ He prescribes ek-veni for 'munikanyā'.

In classical literature⁴ however ek-veni has been referred to in the connection of a separated woman. Kālidāsa has always used the word to denote the stage of separation. But from the evidence of archeology it is difficult to prove that one veni was a sign of a virahinī. On the other hand almost all the statues having one veni available in the museum indicate Śrīgāra and full of decoration

1 'एकस्यैवार्थस्य वैचित्र्ययोगी वैशिष्ट्येणाख्यातः'

Abhinavabhāratī, Vol.4, page 291.

2. Rāmāyana Ayodhyakāṇḍa 10.9.

ibid. 5.65.14.

Ibid Sunderkāṇḍa V 20.8.

Ibid V 58.59.

3. Nāṭyaśāstra (Abhinavabhāratī) chapter 21, page 19.

4. Mahāvīracarita 7.5.

Pañcātīkharana (canto I) 8.20.

A New Yakṣī image from Mehrauli having ekāveni ३

Figure no 1.38. is a beautiful yakṣī image is stated to have been found during excavations near the q̣ṭb minār at Mehrauli in 1912 . It remained deposited all these years in the Delhi Fort Museum as a Buddhist railing pillar No.A.29 (2' 6½ " x 9½" x 8" carved face) It has now been shifted to the National Museum.

The sculpture shows a female figure standing under a tree and embracing the trunk of the tree with her left hand, in an attitude which suggests that she held a branch of the tree with the up-lifted right hand like a Śālābhāṅjīkā figure. Unfortunately, the sculpture is damaged and a portion of the proper right side has vertically been cut away. Similarly the above portion showing the upraised hand and the foliage of the tree and the lower portion of the legs are lost.

The long single braid interwoven in two locks coming down to the girdle is shown falling on the side . Of a pair of simple ear-pendants the one in the right ear is damaged, and the face is badly mutilated. The figure is wearing a flat torque of which the details have been effaced, and three pendant necklaces. The one falling above the breasts has a clasp consisting of cylindrical heads separating two round human-faced plaques with a nandipada symbol pendant from each. The second necklace falls between the middle of the breasts and has a square plaque hanging

from it. The third one falls below the breasts and has in the centre a prominent round padaka carved with a lotus. A thin doublefolded string passes below the breasts and a chain running from it connects with the broad girdle below to keep the latter in position. A thin richly decorated ribbon embroidered with pearl pattern on the two sides and a series of horned animal heads in the centre, is knotted in front of the girdle, with its loop falling on the left and the two loose ends in front of the legs. This charming device lends beauty to the whole figure. The broad girdle consists of six strings, the first, third and fifth of hexagonal fluted beads, the second and sixth square beads with round ends and the fourth of flattened round beads carved with eight petalled lotus flowers. The lower part of the figure is wearing a dhoti indicated by folds and a Zig-zag fringe on the left thigh.

The sculpture is made of buff coloured Sandstone and is to be assigned to the second century B.C.

Dwī-Veni.

Bharata has used this word *dwī-veni* in the *Nāṭyaśāstra*.

According to him *dwīveni* was a characteristic of
Abhīra women¹

Figure no. ⁴⁰39 is a colossal statue of a female of Maurya period found at Besnagar near Bhopal. The back portion of the statue is visible in this plate. This is a standing figure having two *venis* reaching up to the girdle encircling the hips. The lower portion of both the *venis* are joined together.

1. 'वापीरकुसुमीनां तु द्विवेणीश्च रवतु'

Nāṭyaśāstra 21.P.119.

The hairs on the head are combed beautifully denoting a special style. Unfortunately the hands of the sculpture are damaged. A piece of cloth is wrapped in the lower part of the figure. Figure no.40 is a beautiful bust of Yaksī found at Eherhut (185.80) B.C. It is placed now at the Indian Museum, Calcutta.

This Yaksī has the highly ornamented head dress. The hair is beautifully combed in two parts. There is a line of partition (sīmanta) on the middle part of the head. The sculpture has two venis but one veni ^{placing} putt in front is visible and the other one is not. The other veni is placed on it's back. The veni in front is seen hanging on its right side. The upper part of the sculpture is not wearing any garment, but mostly, is covered with ornaments. The figure is wearing two types of necklace. One is round shaped having several strings. The other is long shaped falls between the middle of the breasts having five strings.

Triveni.

A Archeological evidences are not easily available for tri-veni. The reference to Triveni for hair style occurs in literature. The word ' Triveni' is used for triple braided as well as for the place of confluence (Prayāga, now Allahabad) of the Ganges with the Yamunā (Jamunā) and the Subterāⁿ-near¹ Saraswati

Catus-Kaparda -

The reference of Catus-Kaparda occurs in the R̥gveda

1. ' तिस्रोविण्यः प्रिया मिति त्रिवेणी ' Unādisūtravṛtti page 155.

(10.114.3) A maiden is said to have her hair in four plaits. Sayana explains this word as for locks braided. According to Monier william catus Kaparda means fourtufts²

' Kapardin 'could be the ' captor' of the Bible, those who are connected with the Egyptian 'Kaptu' and the habitants of crete whom the Egyptians represent with braided hair²

Pañcaveni - It is rare. The point that merits attention here is that the sacred or magic number five is automatically included or merges into Sataveni.

Satveni-(six braids)

Figure no. 42 denotes six braids upon its head. The hair is arranged into six braids and then twisted up into six rays, kept into an erect position either by means of wax, or with the help of sticks or wires enclosed within.³

Bahuvani - 43

Figure 43 is a beautiful lady having several braids of hair upon her head.

Fig 41 is the back side of a lady. This figure also indicates a number of venis tied together at the end.

Varieties of veni.

1 Broad as well as long veni-

Some venis have been described long and broad in shape by different poets. Long venis were prepared by several locks of hair so as to appear and thick and broad.

1. Monier william page 460.

2. Art culture of India and Egypt page 3-4.

3. The position of women in Hindu civilization page 290.

In Rāmāyana¹ the long and heavy braid of sītā is called as 'dīrghā vipulā venī'.

In Ādipurāṇa² the 'āyatavenī' is compared with the river narmadā full of it's streams.

Thin and delicate veni.

Thin venis of women are also mentioned in Sanskrit literature. In Ādipurāṇa³ the description of lean and thin veni is found.

Kālidāsa compares the narrowness of the river with the pratanu veni of prositabhartṛkā⁴

Smooth veni-

Hair is oiled anointed and well combed and is interturned in the form of a veni. This type of veni is called smooth veni kālidāsa calls such smooth veni as 'Srigdha-veni' in Meghadūta⁵

Rough and hard veni -

Veni remained neglected by the ancient women at the time of their separation from their husband some neither opened their venis nor combed them, with the result that they became rough and hard .

1. Rāmāyana V 14.9.

2. Ādipurāṇa 30.83.

3. Ibid 26.31.

'वर्णीभूतप्रतनुसलिलाऽसावती तस्यसिन्धुः'

4. Meghe(Pūrva) 31.

5. Megha (Pūrva) 18. 'स्निग्धवर्णीसर्पण'

Reference of dhūsarṇveni occurs in Jānakīharana.¹

Kālidasa has referred to this rough lype of veni several times in his words.²

Different places of veni.

In sanskrit literature venis of ancient ladies have been described falling on different parts of the body . The reference of falling veni on the face is found Līlāwatī³ Aryasaptasati⁴ etc. veni falling on the back is also described as ' Prīṣṭavyālabhiveni.'⁵

Sometimes, veni falling on the front side of the body is beautifully depicted as in Karpūramañjarī⁶ veni clasped within the ~~kakani~~ folding of breasts is found. In PārijatHarana the veni of Satyabhāmā is described reaching upto her naval point.

1. विपाण्डुनी धूसर वैणिरीविष्णुः पदं धत्वा वपुरी दितुर्मनः

तमशुभः स्थानमुपाक्षिपतिः प्रियस्य नम्रगलकुधारया ॥

Jānakīharana 19.56.

2. मूयोमूयः कठिन विण्मर्मां सादर्यतो कपोलादामावतण्डल्यामयमित -
बलेस्वेर्णे करेण ।

Megha (Uttara) 30.

3. वैणिलतादरतिरहितपुण्ड्रहन्तो वक्त्रं पयोदपरिवीतमिवेन्दुविम्बसु ।
वावेपमानतुरास्थित लज्जयामि लीलावती वलित लोल तर्रैर्वाग्ने ॥
Līlāwatī. page 10.

4. Āryasaptasati page 373.

5. Rasaśadanabhāṇa 75. page 18.

6. Karpūramañjarī 2.1.

long venis generally hang upon the thighs of lovely women ¹
Sometimes, venis touch the shanks ² of particoular women.

The ~~xxxx~~ reference of longest venis as to touch the
ancles of women are also found in sanskrit literature. ³

Some Upamānās for veni.

Venis have been compared differently in different occasions.
The comparison is mostly based on it's size ,shape and
colour.

Venis are compared with black snakes frequently in
literature.

In Rāmāyana, sometimes, the long, heavy and shivering
veni of Sītā is compared with moving snake ' Vyālīvpparisar-
pativeni ⁴

The veni of Sītā reaching upto her thighs is compared
with black snake due to it's blackish lustre ' nīlanāgābhaya-
veni' ⁵.

In Jānakiharana the black snakes are compared with
veni ⁶

1. 'नीलागाभयावेष्या जघनं गच्छेत्स्या'

Rāmāyana Sunderkāṇḍa 15.25.

2. 'जघामवलम्बमाना वेषी'

Padyaveni page 77

3. 'यन्वास्याः कुटिलापि गुल्फवलयव्यालिभिर्ननीवेषिका'

nalacarita . 1.34.

4. Rāmāyana Sunderkāṇḍa 14.9.

5. Ibid. 15.25.

6. कण्ठिमिः प्रतिविम्बमातरः क्षितिभिर्मन्ति शिखिलम्बिमिः ।

रवितैरिव वेषिण्यन्वैर्विरहादस्य पुरस्य शासितुः ॥
Jānakiharana 4.54.

The veni due to it's blackish colour and roughness (during the time of separation) is compared with the horn of buffalo¹

Poets sometimes talk of veni as a line of forest²

Veni when it is not tied in the shape of Jūdā but hangs on the back is compared with 'dhūmasīkhā' ³

In Karpūramañjarī the braid behind the lady is acting the part of cupid's whip⁴

Sometimes, veni is compared with the string of the bow of the God of Love⁵

Besides, the string of the bow veni is also compared with the creeper of Kāma.⁶

1. 'बावदां महिणी विष्णोविष्णामुमुक्षु वैणिषु'।

ŚṛṅgārMahātā (Pēdatāditaka) page 201.

2. नीलनागामया वैप्यां जर्धं गतयेकया
नील्या नीरदापाये वनराज्या महीमिव ।।

Rāmāyana, V 15.25.

3. 'मुक्तवैणीधूमशितामिव'

Venīsamhāra 1.19.

4. 'पट्टीव वैणिदण्डोविवहन्मट्टिआवन्ती'

Karpūramañjarī 2.39.

5. 'वैणीव्यजादिह विरचिता दृश्यते यश्च मौवी'।

Śṛṅgāratīlakabhāṣa 2.27.

6. उल्लंघ्य जंघामवलम्बमाना वैणे स्फुरत्यायत लौवनाया
Padyavali 7. शासिकायांन्यस्तासि वलीवमनीमवेन ।।

Some social aspects of Veni.

Veni has a great significance in evaluating individual, domestic position of a woman expressing the condition an amorous problem of her day to day life. Veni indicated the social status of the woman whether she was married, unmarried, separated, widow or otherwise. Psychology and traditionally heroiness are depicted as capable of intense feeling and as such their complex emotion lying dormant in the secret recess of their heart revealed by veni their inner intensity of feeling and thereby made their life worth living veni was the real medium of emotional expression which minimised tension and relieved sorrowful pressure of tragic circumstances of life such as separation widowhood, or any such calamities. But for veni her life perhaps would have been an unavoidable no less than a tale of tears.

Veni was the index not only of the inner contents of a femine heart but also it represented her social status. The uniform texture of veni prevailing in the female world indicated the common characteristics of woman hood belonging to an eternal classless society with it's pristine beauty. Happy women used to take care of their hair, they oiled and combed them and knit themass of hair in several types of braids technically called venis. Further, they used to decorate their venis with so many decorations.

They wore flowers,¹ pearls, and gems² in their long hanging tresses. They also wrapped wreaths and garlands in their venis³ Gold ornaments⁴ and ornaments made of precious stones adorned their venis. Such decoration of their venis suggested the prospects of union with their husband.

Separated ladies neither oiled their hair nor combed it. They did not do their braid or veni in order to make it fresh which consequently grew rough and dry.⁵

When their husband returned back from abroad, they first of all rubbed the dirt of their (husband's) feet with their hanging rough veni, then washed them with tears and finally with water⁶

1. Caturbhāṇi (Introduction) page 52.

Priyadarśikā (canto -2) page 29.

2. Pādatāḍitaka (Śṛṅgārahāṭa) page 237.

3. Ādipurāṇa 37.141.

4. Karpūramañjarī 2.21.

5. मूयामूयः कठिनविद्यामां सादयन्ती कपोला दामाक्ष्यव्यामयमि तनूनेनैकैर्जोकोण
Megha (Uttara) 30.

6. व्यालम्बमानवैणि युतधूलिप्रयममभूभिर्षीतम् ।

वायातस्य पदंमम नैहिन्या तदनुसालिने ॥

Āryaśaptaśatī 560.

This process of dedicating the beautified lady in the service of the lover was a part of religious conviction and sacrificing aspect inherent in our Indian tradition to attribute divine presence in any object or lover or beloved.

Women sometimes, used to take oath holding their venis in their hands.¹ They occasionally, used their venis as the source for committing suicide²

'Ek-veni' was the permanent symbol of separated womanhood. It was a mark of anguish for a woman during separation from her husband. Neglect of coiffure was a mark of grief or violent excitement.³ Refraining from loosening the tied up veni for cleaning and dressing was an indication of some strong feminine resolve, and the best compliment a husband could pay his wife was to fulfil her wishes and loosen her 'ek-veni'.

'Ek-veni' was also the sign of rage and anger⁴

1. शोकामितप्ता बुद्ध्या विचिन्त्य सीतापदेण्युद्धयन्गुहोत्वा

उद्धव्यपेण्युद्धयनेन शीघ्रमहं कर्मिष्यामि यमस्य मूलम् ॥

Ramāyana III V . 28.18 .

2. Ibid.

3. Ibid 65.14., V 20.8. ,V58 . 59 .

4. Ramāyana II 10.9.

Vālmiki very often refers to this aspect - ' eḳvenidharādīnā' to indicate the pitiable condition of women in ancient days.

Bharata suggested ' eḳveni' as the hair dress of women in their separation ² In classical literature also 'eḳveni' has been described as the sign of ' Prositabhartrikā's ³ During the period of their separation their venis remain stiff, rough, uncointed, and full of dirt ⁴

1. Rāmāyana V 65.14. , Rāmāyana V 58.59.

2. Abhinavabhāratī Volume III page 121.

3. Jānakiharana 4.54. , Mahābhārata 7.5.

Śṛṅgāratilaka 2.89.

4. Jānakiharana 21.56. Śṛṅgāratilaka 2.89.

CHAPTER V

Hairdressing, and it's arts.

In ancient days women paid meticulous attention to the improvement of their personal appearance by proper toilet known as ' Pratikarma ' ¹ Personal decoration has been regarded as an art from ancient days . 'Lalitamañdhuramandana-vidhi ' was popular at that time ² The professional women were called as 'Sairandhrī' (M.B.Vāṛata- 17) Sairandhrī was also known as 'Keśa-kārikā ' (Virata-13) Amarakośa comments 'Sairandhrī' as Śilpakārikā ³ see figure 45.

Pāṇinī refers to the art of personal decoration as Subhagañkarana in III . 256. The dressing of hair played an important role in one's personal adornment. The head with beautiful hair ' sukeśa' was highly prized ⁴ women had dominating interest in their hair dressing 'Keśaveśa' ⁵ Keśa which were dressed in an artistic manner by the dandy called Keśaka ⁶

1. Rāmāyaṇa - II , 37.35.

2. Samaya Mātrikā - 10.

3. Amarakośa page 209.

4. Rāmāyaṇa V 31.15.

5. India as known to Pāṇinī page 129.

6. India as known to Pāṇinī page 129.

The *lelitamadhura mandanevidhi*² was very much popular in ancient time. Even primitive women had a high sense of their personal beauty and paid considerable attention to their toilet to enhance their grace of form and adornment. The forest girls had also natural desire for decoration of hair. In *Abhijñāna - Śākuntala* Śākuntalā's friends try to set her hair with a keen sense of the art of Beautification².

There was a passionate desire among women to cultivate the beauty of hair with the help of various types of hair dressing as seen in the charming styles of coiffure both in sculptures and paintings.

It seems that traditionally women in general were familiar with the art of their family hairdressing and each of them individually indulged in this creative art. There was individual amateur as well as professional binder of hair called 'Keshinī'.³

Apart from the individual hairdressing *Sakhī* or friend also dressed the hair of the princess⁴. Figure 46 shows the dressing of hair of a lady by her friend.

1. *Samayamatrikā* 7.10.

2. *ललितमधुरा मण्डनविधिः* मालविकाग्निमित्रम् विरचयति

Kālidāsa granthāvalī page 66.

3. *रक्ष्य चरुमेत । स्तन्यावृत्तिं गणय केशिनि केश्यमसंतप ।*
Naiṣadha 4.114.

4. *केश्यमसंतप केशिनिः केशिनी कुतः । तस्मिन्नुदयसकल-तपुमपि-हविर्*
Naiṣadha 15.29.

Besides this, lovers also had the pleasure of dressing the hair of their beloveds. In *Rasapañcādhyaī* the female associates gopinies of Rādhā and Kṛṣṇa deduced the idea that Lord Krishna must have dressed and decked the hair of Rādhā with floral equipments prepared by him from the observation that they sat together in a particular fashion leaving certain clues there for the guess work¹.

In *Vikramāṅkadevacarita* the dressing of beloved's hair by her lover has been described as 'Kecalīlābandham'², men feel sensual experience while decorating the hair of amorous girls is mentioned in *Padataditaka*.³

Lord Śiva also readjusted pārvatī's hair opened during the time of their congress with the help of Pārijātaflowers.⁴

In the inscriptions of Mathura and Lucknow Museum the illustration of lover binding the hair of their beloved is amply provided. Fig. 38.

In the art of hairdressing in various forms had a very prominent place. Hair was bound in different shape and fashion in a multiple types of artistic form, ways and

1. ~~रसपाञ्चद्वयं काञ्चिद मन्थते काञ्चिन् काञ्चिन् मोहिना विवञ्चयति~~

देवप्रसाधनं तत्र आभिन्नाः आभिना कृतम् ।
तानि-युज्यता आन्तामुप विष्टमिह भुवम् ॥

Rasapañcādhyaī kā Sanskr̥tika, adhyāyana.

2. *Vikramāṅkadevacarita* canto II 12.77 ~~page~~ 234.

3. ~~यथापि काञ्चुपाका स्तावतीर्णं सुल्लिङ्गं केशपाशं~~
~~विपुलं सुदृढं तैर्न परिमाणयन्ती विष्टिः ।~~
Padataditaka (Sringaradhata) page 178.

4. *Kumārāmbhava* 8.27, 9.21.

means. Sometimes hair appeared different forms of braids and more often in beautiful knots . Equal prominence was imparted to hair-locks. To add to the grace of a beautiful face locks were given the shape of leaves and creepers to enhance the facial beauty. Figure no.44.

Before starting the hair dressing it was rather considered proper to wet the hair first, so that it might be absorbed with the fragrance of myrrh and perfumed oil . The description of drying the wet hair with a piece of neat and soft cloth is found in sanskrit literature ¹

On a Mathura pillar a woman after bath is shown standing with her back to the visitor and drying her hair by squeezing out water from her locks. The drops are being swallowed by a Hamsa. Themotif is described in the Matsya-purāṇa as that of Keśa - nistoyakārini. cf. also Kabari nischyotana in Śrīngāramañjarī of Bhoja ² .

See figure 47.

Thus after wetting and perfuming hair the hair dressing preceeds further. The hair made brushed and combed properly to shape them in different forms. Sīmanta rekha was also an essential part of hair dressing.

1. कर्पाणिकाकुल पाताका स्नातोवीर्या सलिलार्द्रं केशपाशं

विमलमृदुलैः चैलेन परिमार्जयन्ती तिष्ठति ।

Śrīngārasudhakarabhāṇa page 43.

cf. Rasagadanabhāṇa . 33.

2. Indian Art page 266.

Simanta-

The partition of hair 'Simanta' preceeds the main hair knot of hair-dressing. Simanta- Simāyāh Simh va ante. The reference to Simanta is there in Mahābhāṣya¹ The word Simantini applied to women is derived from the word Simanta²

Śabdārṇava also mentions 'Simanta-striyām mastaka Keśavithyānudaḥṛitam) '

The hair partition is conspicuously shown in the stone images of kuṣāṇa period.³ Hair was partitioned with a distinct line dividing the hair from one end to the other. A kind of hair circle was formed just near the forehead from where the line of partition began as shown in figure no.4.

In the Naisadha⁴ we find the heroine parting her hair with her hands. The reference of Simanta also occurs in Nalacarita⁵

The Simanta was formed by women by dividing the hair in two parts, sometimes, they introduced vermillion in their parted hair⁶

1. Kāśikā 6.1.94 page 151.

2. Mahābhāṣya 6.1.94.

3. Iko.Museum figure no.61,65,99. Mathura Museum fig.no.J.54.

4. 'सीमन्तं निबन्धुवपुस्त्री कर्माप्याप्त'

Naisadha 8.69.

5. Nalacarita. 3.26.

6. वन्धनमाजमुष्मिन्नुत्प्लुतापस्यपुक्तामानस्य ।

सिद्धरितसीमन्तवद्धे न हृदयं विदोर्णमिव ॥

Āryāṣaṭṭasatī .

Besides vermillion, women used to adorn their simanta with ornaments and flowers¹

Ladies , usually tied their hair with both of their hands. Thus while raising the elbows upward before their lovers they blush².

Sometimes, women rearranged their muffled hair with one hand only³

In the case of women called 'Prositabhartrika' whose husbands were away from them they did not oil, decorate or arrange their hair in any luxurious or fashionable manner. Such a prositabhartrika maintained a single veni (Ekaveni) till her husband returned to unweave that.

There are several references for it in Sanskrit literature which have been dealt separately in the chapter of veni.

A number of words for binding the hair have been used by the great poets of Sanskrit literature. Some of the verbal forms of binding hair are given below. Each of them denotes a particular mode of binding.

1. 'सीमन्तैव त्वङ्गममं यत्रनीपं वधूनाम्'

Megha utara 2.

2. बान्तमाल्यकवहस्त संयमन्यस्तस्त हस्तयुगा स्फुटीकृतम् ।

बाहुमलमया तदुज्ज्वलं वीक्ष्य सौख्यलघोममम्ब सः ॥

Naishadha 18.119.

स्त्रियसंमताकुलेकपाणि

3. Kirātārjūniya 90.52.

of. बन्धे स्त्रियसिनी वैरहस्तयमिता : पथकुलामुखाः ॥

Abhigñāna Śakuntala 1.28.

¹
Uttamsayati

The root *tasi* is used in *pāṇinī dhātupath* 1730 in the sense of decoration ,. Therefore, the hairdressing in which flowers and ornaments are used is called *uttamsayam*. This word may refer to the decorative type of hairdressing even without the help of any ornament.

²
Nahayati

The root ' *nah* ' is used in the sense of binding of the hair. The word emphasises particularly weaving of *Keśa*.

Samyamati-

The root ' *Yama* ' is used by *pāṇinī* in the sense of wrapping of the hair ' *Samyamana* ' denotes the arrangement of the scattered hair ' *caikahastayamitāḥ paryākufamūrdhajāḥ* ' ³
The well arranged hair is called ' *Susamyata kuntala* ' ⁴
' *niyamitāgraiḥ kuntalaiḥ* ' ⁵ , *Kacahasta 'samyamana* ' ⁶ or
' *alakasaṃyamana* ' ⁷

Badhnāti-

This was very popular method of tying hair. The word

-
1. ' *Uttamsayati kacānastava-* ' *venīsamhāra* - 1.21.
 2. ' *Parinadhākula keśasantatiḥ* ' - *Jānakīharana* 4.61.
 3. *Abhijñāśākuntala* . 1.28.
 4. *Mahāvīracarita* 6.9.
 5. *Jīvananda* . 1.38.
 6. *Naiṣadha* 18.119.
 7. *Vikramorvaśīya* 3.6.

' bandhana' indicated knotting of the hair. It is the general term for all types of hairdressing. Like ' nivibandhana' the word ' kesābandhana' denotes fastening of knots. Several references of ' Kesa bandham' occur in Sanskrit literature' ¹

Rupaddhi.

The root rudh is also applied in connection with the tying of hair .²

Samvarana -

This word is also used for dressing the hair. It indicates a particular style for the decoration of veni³

Samharana-

The word Samharana as well as Samhāra are found in connection of veni⁴ as veni Samharana or veni Samhāra.

This word Signifies assembling of scattered hair in an uniform manner.

Guhati-

The root " guh" occurs in the dhātupāth of pāṇinī in the sense of dressing the hair ' guh samvarana'8.9.6

' kesān juguh' occurs in Mahābhārata ⁵

1.Kālidāsa granthāvalī page 115.

2. तन्मूर्धनपाशमन्जरी वधन्वि Naisadha 15.29.

3. तन्मूर्धनपाशं विराट् वधन्वि Ibid 15.30.

2. 'कंकरत्सर्प' Raghuvaṃśa 6.20.

3. 'वेणुसंवरण' Sanskrit wörterbuch page 1351.

4. 'वेणु संहरण' Ibid.

Arcati-

The root arc has also some connection with the decoration of hair. The reference of 'arcitacikura' is found in Sanskrit-literature.¹

Vicinvana -

This word refers to the arrangement of hair with fingers. It may be rather the preliminary process of hair-dressing².

Racati-

This verbal form is very popular with hair dressing. It is used in dressing any type of hairstyle. The word 'Viracita' is used for the complete form of hairdressing³. Sometimes, it is used for alakaracana- a particular style of hairdressing .

Anusvaja-

Bānabhatta used the word anusvaja in the sense of setting front locks⁴

1. Śṛṅgāraṃjārī page 85.

2. 'विविचन्ती केशान् वचनं करैः'

Rādhārāsaśudhānidhīstava - 53.

3. 'विरचितामाकुलः केशपाशः'

Ratnāvalī 1.16.

4. Kādambarī page 555.

AIDS OF HAIR DRESSING.

Mirror.

The function of mirror as an instrument for hairdressing was also conspicuous. A mirror was an indispensable article for 'prasādhana-kata'. The uses of the mirror were many. They were looked into for giving the final touches to the self-decoration used for fixing the flower in the hair at the right place, for adjusting the head ornament, for putting vermillion in the hair parting, for adjusting the coiffure, combing hair or for simply admiring the beauty of one's own face.

Adarsa¹ and Darpana² are the words referred to for mirror in Rāmāyana. Adarsaga³ is its prakrit name.

Darsana Pāṇinī V 2.6. (adarsakāśika) which was of two kinds.

a. yathamukhina (flat)

b. Sammukhina (convex) In it , only the frontal view gave correct perspective, and which was probably made of polished metal⁴

Several references have been found for mirror in Sanskrit literature⁵. In ancient images or statues women.

1. Rāmāyana III 16.13.

2. Ibid II 91.76.

3. Jainaāgama sāhitya me bhārtiya samāja page 155.

4. India as known to Pāṇinī - page 131.

of.

सर्वस्य मुखस्य दर्शनं सर्वं दुर्लभम्:

Kāśikā 5.2.6.

5. Pāṇinī's Ashtādhyāyī (oaturbhānī) page 178.

Kumārāmbhava 7.22. 7.26. Rtu.samhāra 4.14.

with a mirror in hand engaged in hairdressing are current as an artistic and amorous postures¹

In Saundernanda² the heroine Sundarā offers her husband Nand to hold the mirror before her face, so long she remains engaged in her cosmetic and dressing operation see figure 38. The confirmation of above mentioned facts is also to be found in ancient archaeological data³ see figure 4,16,46.

Comb.

Comb was meant for brushing dressing and cleaning the hair. See figure 46. It was also used as an adornment in different hairstyles.

Susruta refers to the double purpose of a comb artistic as well as hygienic. It not only a beautifying instrument for hairstyle but also is used for cleaning purpose. It removes like, dandruffs and other dirt of head⁴

1. The toilette -Khandariya temple Khajuraho 1050-1100 A.D.

2. Saundernanda 4.13.

3. लसनज प्रा० म्यु० ठविल नं० १३६२
वौगेल के म नं० ३ पृ० २७

4. केशप्रसाधनी केश्या रजोवन्तुमलापहा।
हनुमन्त्या शिरः कर्णैश्च कर्णैश्च पूरणात्

11.Susrutasamhitā 24.29.

There are several words found for comb in Sanskrit literature, Rāmāyana refers to *kanakata*¹ for comb . Insusrut the word *keśa-prasādhinī* is used for comb ² Comb made of ivory is mentioned in Kādambarī as 'dantapatra'³ In Prakrit literature⁴ *fanikā* is mentioned.

The word 'Paripātī' is referred to in *vikramāṅkdeva carita*.

As the word 'Paripātī' itself suggests the readjustment, reconnection and redressing of hair, so it is also an apparatus just like the comb ⁵ .We also understand the name of the instrument which clarifies the function of its operation in hair-decoration such as *paripātī* and *vedhinī* ⁶

1. Rāmāyana - II 91.77.
2. SūsrutaSāṁhitā 24.29.
3. Kādambarī page 255.
4. Aṅgavijjā page 72. (volume I)
Cullavagga - 5.1.3.
2.
5. Vikramāṅkadevacarita (part II) 11.18.
6. Monier William page 1018.

The meaning of the word vedhīnī is no doubt comb but as the root is vidha so Vedhīnī type of comb was fixed piercing mother knot (mainknot) of hair around which hairs were adjusted for giving it various artistic forms. This type of comb also served the purpose of hairdecoration.

Several combs were found in ancient excavations. Some were in V shape with pointed teeth. Others were in broad shape made of ivory having teeth on both the sides ¹

A comb consisting of hundred teeth is mentioned in Atharvaveda ²

Hair brush-

The reference of hair brush kurca occurs in Rāmāyana ³ Kurca was used for cleaning operation of the hair.

1. Prācīna Bhārata ke prasādhana page 12.

2. Imperial Gazetteer of India / Volume II page 225.

3. Rāmāyana II 91.77.

Fingers.

Fingers were the natural means for adjusting the hair. As a matter of fact, in absence of a comb fingers were used in adjustment of hair by women ' Vicinvantikesān kvacana karojaiḥ'¹ Sometimes, heroines at the time of cleansing operation of hair readjusts with her fingers the hairs that obstruct her sight for spreading over her eyes ' Angulikalpitakacāvakaśāvilocayati'² occasionally, fingers were used in removing adhering hair with wounds produced by nails ' sarṣṇanakhapaḍāntardastakesāpramokam'³

In the Śṛṅgāratilaka the use of finger tips within hair is mentioned 'angulyāgracalatkaṭāpa'⁴

The reference of 'Karajaviracitey keśapāśey'⁵ has been mentioned in Līlāvatīnāṭikā.

Oil.

The application of oil to remove dryness of the hair and to make them silken, soft, bright lustrous and fragrant was in vogue.

1. Śrī Rādhārasasudhānidhistava - 53.

2. Āryaśeptasatī -231.

3. Śiśupālavadha 11.54.

4. Śṛṅgāratilaka 1.110.

5. Līlāvatī page 28.

Suśruta Saṁhitā recommends use of hair oil to preserve softness, smoothness, length, denseness, and blackness of hair. It gives relief to head (by minimising tension) and adds beauty to facial skin. Senses become powerful. It removes the sense of emptiness and supplements with a sense of fullness. The massage of hair oil heals the peculiar diseases of the head ¹

Caraka opines that the daily use of hair oil on the head cures headache, baldness, whitening, brittleness of hair and supplies the head and forehead with strength. The hair becomes lustrous, long, black and powerful at the root. The massage of hair exercises a soothing influence upon senses and thereby stimulates sleep and comfort²

1. शिरसां स्तथा रोगाश्चिरं व्यथिष्यन्ति ।

केशानां मार्दवं देह्यं बहुत्वं स्निग्धं कृष्णं ॥ २५ ॥

करौति शिरसस्फूर्तिं सुत्वक्कमपि वाननम् ।

सन्तर्पणं चन्द्रियाणां शिरसः प्रतिपूरणम् ॥ २६ ॥

Suśrutasamhitā- chapter 24.

2. तिर्यस्रोद्गारं शिरसः शिरः शूलं न जायते न लाठित्वं न बालित्वम् न केशा

प्रपतन्ति ॥ ७५ ॥ वलं शिरः कपालानां विशेषेणाभिवर्धते । दृष्टामूलं कुदीर्घं

श्वकृष्णाः केशावपि न ॥ ७६ ॥

चन्द्रियाणि प्रसीदन्ति सुत्वक्भवति वामलम् । निम्रातामः सुतं च स्यान्मृदितं निमीक-
णम् ॥ ७७ ॥

Usually, after bath, water robs the oily substance contained in hair and it is therefore, natural that bath makes the hair dry. Hair devoid of oil is called 'asamskrta'¹ ' Kesāntashānarukso'² To restore the greasy oily portion and softening grace of hair the usual practice was to use cool, and greasy oil upon head. Reference of " snigdhakeśa occur in sanskrit literature ³ several times.

It was rather customary to apply perfumed oil to add the fragrance of hair itself. The application of perfumed oil in veni has been referred to in Śrīngāraṇ jarī . The hair retained the perfume and created an atmosphere of fascinating olfactory charm for lovers ⁴

1. 'असंस्कृतालिनी मलिकेतसाय'

Kādambarī page 188.

2. Dhūrtavitasamvāda (Caturabhanī)Page 109.

3. 'स्निग्धशिक्षिता'

स्निग्धशिक्षिता

Padamaprabhritaka (Śrīngārahāta) page 47.

'स्निग्धशिक्षिता'

Śrīngārasudhākarabhāṇa page 7.

'स्निग्धालिका लिखिता'

Ibid. 54.

'स्निग्ध विप्रप्रिकुरनिक'

Ibid. page 15.

सुस्निग्ध-धैर्याली कजविरचिते केतपादे

Līlāvatī. page 28.

'जातः स्निग्धतया कवे परिमलौ - Nalacarita 3.32.

पस्यमाधाययौ'

4. 'विरल-धैर्याली कजविरचिताति मणी ये निरुप' Śrīngāraṇ jarī page 66.

Sindūra.

The use of vermillion in the parting of hair (Sīmanta) has been a tradition from antiquity .According to Bhāvaparakāśa Vermilion is a red powdered dust called nāgagarbha or sometimes, red lead (sīsa) ¹

According to Altekar a streak of sindūra on the head or a circular mark of a kumkuma on the forehead was made by maidens and women in coverture. This was regarded as an indispensable sign of saubhāgya or married bliss ²

An Āryasaptasatī the parted hair of a lady beautified with vermillion has been described in a charming manner. It implies with a symbolic metaphor as if the red partition of hair suggests the breaking of heart under the continuous bondage of long hair tuft. The implication being that the red division of hair bursts open the heart in two halves. ³

-
1. सिन्दूरम रक्तरेणुश्चागमये च सीसकम् ।
सीसोवधातुः सिन्दूरं गुणैः स्तत्सीसवन्मतम् ॥

Bhāvaparakāśa page 244.

2. The position of women in Hindu civilisation page 300.

3. वन्धनमालोप्यस्त्रिकुक्लापस्युक्तमानस्य ।
सिन्दूरित्सीमन्तमृतेन हृदयं विदीर्णमिव ॥ ४०४॥

Āryasaptasatī. 404.

There are somany references ~~xx~~ of using vermillion found in Sanskrit literature as 'Sīmanta-Sindurakabandha'¹, 'Sindūrarekhāwalīvirāṣita'², 'Sīmantasīmasubhagāmūterāgarēkhā'³, and others.⁴

In Saundaralaharī, Śaṅkarācārya in his celebrated hymns has highly praised the red beauty of vermillion in the hair partition of the Goddess⁵

The festival named 'puspasindūrikā' was in vogue in ancient time. The commentator in Nārāyaṇī tīkā⁶ did not do proper justice to the floral and vermillion decoration of hair in the over simplified emphasis given merely on the colour of the dress. The proper significance of the red partition of hair has lost it's effect of beauty as the name puspasindūrikā clearly indicates.

1. Paddaṇī page 79 (Vaididatta)

2. Ibid page 79 (Vitalēśvara)

3. Pārijātaśarada (Part I 5.51)

तदांश्रिताममदधन्तमंलसु सिंसुसिन्दूरमिव प्रियायुगे ।।।
Naisadha 15.55.

4. 'सिन्दुरः कृतस्त्रयः सहस्ररूपया' Kirātārjunīya . 7.8.

'सिन्दुरायुतिविप्रमं विदधतै सोमन्तै रैखन्तौ'
Śrīngaratilakabhāṣa page 20.

5. वहन्ती सिन्दूरप्र प्रवतः क्वरी पारुतिर्मिं द्विणां बुन्देवन्दो कृतमिवनवीनाकैकिरण
तनोत्तुदीमन्तस्य वदन सोन्दर्यलहरी परीवाह स्त्रोतः सरणिर्विषीम्न
Saunderalaharī. 3. सरिणि ॥३॥

6. Naisadha 22.10.

विवाहस्य वतुर्थदिने प्रथमदिन परिहितानिवस्त्राणि प्रकालनार्थं परित्यज्य पुष्प-
सिन्दूरिकात्यपर्वणि, कौसुम्यादिवस्त्राणिवधूरेण परिधीयन्ते शक्तिवृद्धानारः

A woman after widowhood that is after the death of her husband did not use sindura on her sēmanṭa. As the quotation ¹ of Dr .Altekar on a Khajuraho inscription informs us about the valorous weapons not only killed husbands but also wiped out the red vermillion mark of the sēmanṭa of women .

Aids to fasten hair.

There were several kinds of fastenings popular in ancient days by which hair was artistically arranged by the ladies.

Several kinds of hair pins and combs have been found in excavations which denote that they were very much popular in early days. Ladies used those hairpins and combs to set their hair in various forms.

Sandāsaya ² is a forms. is a prākṛṭat term for clip. It seems that women were fond of wearing clips on their head. It helped them to make their hairstyles tight.

Tapes and ribbons were also used by ladies to fasten the knots and braids of their hair. The reference of 'venigrathana occurs in Rāmāyana ' ³

1. यस्यानने शरदण्डशशिप्रसन्नै कोपं व्यनक्तिहृदयस्मरिप्रियाणासु ।

सिंदूर भूषणविवर्जितास्यवदमुत्सृष्टहारवलयं कुवमण्डलेन ॥

Khajuraho inscription, 953 A.D.E.L; I.P.129.

taken from The position of women in Hindu civilization . page 30
301.

2. Jaināṅgamasāhityame bhārtīya samāja page 155.

3. Rāmāyana V 28.17.

'Sihlipāsaga' ¹ was a kind of ribbon made of wood. It was helpful in tying the hair of the women.

Sometimes, the hair of camarī was also useful to be used as a tape to fasten the mass of hair. ²

Apart from this, false hair or wigs were also popular in ancient days wigs used to solve many purposes time to time of the women in ancient days. False hair was very much useful in preparing different kinds of hair buns . The reference of Kūtakesā occurs in Samamātrikā ³.

In the figure no.48 two ladies are wearing wigs Kūtakesā upon their heads.

Perfumes for hair.

The custom of applying perfumes in hair had been handed over from ancient time. Pāṇinī mentions several kinds of perfumes as Kīsara (iv .4.53) salalu (iv 4.54) and others narada, tagar, juggulu. ⁴

The poets have sung in various ways the perfumed hair of nāyikās. In jānakīharanaṁ the greasy perfumed hair of Sītā's head moving with the wind is mentioned ⁵

1. Suagadāṅghsutta, 1,4,2,11.

2. 'चमरीषालकाविदकवरीवन्धनसूतः'
Ādipurāṇa 28.39.

3. Samamātrikā - 2.67 .

4. India as known to Pāṇinī page 131.

5. Jānakīharana 8.55.

Newly wedded brides hair enriched with perfumes has been used as a simile 'Navawadhukēśahastamaiva Sugandham' ¹

During summer the application of perfumed hairs after bath makes the heat felt less and modified considerably ²
The description of beautiful perfumed veni occurs in Śrīngāraṇḍjarī ³

Various types of aids for perfuming hair were common in ancient time such as blackagaruṇḍyrrh, and good smelling flowers.

Kālā-agaru.

The example of perfuming hair with kālā-agaru is frequently present in Sanskrit literature.

'Śīrānsikālagarudhūpitāni kurvanti nāryāḥ suratotsavāya'
(Rtu. 4.15.)

Ladies applied Kālā-agaru to their wet hair immediately following their bath, but they never applied it in dry hair. The adherence of moisture to the hair dried with kālā-agaru is present here. 'Avāpa kṛṣṇāgarudhūpadhūma tyaktārdra, bhāveṣu kacocayesu' ⁴

1. Mr̥ṣahakatika (caukhambā publication) page 10.

2. ' Śīroruhasi Snānakāśaiṣaiteih Striḥ, nidāgham
Samayanti kāmīnām. ' Rtuśamhāra 1.4.

3. Śrīngāraṇḍjarī page 66.

4. Vikramāṅkadevacarita 1.14.

Myrrh.

A mixture of powdered myrrh with other perfumery dusts was used by ladies to enhance the hair fragrance. In order to perfume the hair it was necessary to water the hair first and then make the wet hair absorbed the fumes of myrrh ¹ which was burnt in the small openings or windows meant for the purpose in dwellings as we find in pūramegha 36.

' Jālodgīrnairupacitavapuh keśamāṅskāradhūpaih'

Myrrh was put in an earthenplate full of burning coals. This plate was covered with another earthen plate which contained small holes for coming out of the smoke ²

Kālidāsa prefers the word Aśyāna for the hair dried with myrrh ³

The pictorial reference of a lady holding her tuft of hair perfumed with myrrh in hand is described in Rtusamhāra ⁴

1. 'स्नानार्द्रं मुकुतेष्वनुधूपवासं'

Raghu 16.50.

2. 'अबन्ध्वि तन्मूर्ध्वपाशमन्जरी कथापि धूपमृह धूम कीमला'

Naiṣadha 15.29.

धातुमयस्य कण्ठकादैः सम्बन्धिना दलमान कर्पूरारगकचन्दनादिपरिमलबहुलेन धूमन कीमला रंषाञ्जुका तद्वदत्सुन्दरी नितरां श्यामा ।

(Nārāyaṇī tika)

3. 'तंधूपाश्यानकेशान्तं तीयनिर्णिक्षितपाणयः'

Raghuvamśa 1.22.

4. 'आकसुरमिधूपामीदितं केशपाश'

Rtusamhāra 5.12.

The description of Pārvatī's hair dried with myrrh is found in Kumārasambhavaṃ 7.14.

' Dhūposmaṇā tyājita mārdra bhavam -^{manlāh} Keśāntaḥ kusumam tadyam'

The myrrh was used to intensify the incense ' utkatedhu-
pavaśa surabhi' ¹

Sometimes, it is mentioned in Sanskrit literature,
how extremely beautiful women in their chamber in spite of the
hair being smeared with perfumed oil reperfumed it
with myrrh to enhance the intensity of the scent ²

Keśacūrṇa.

A powder called Keśacūrṇa was meant only for perfuming
hair 'Keśacūrṇa' and alakacūrṇa are the same. It was
used not only for perfuming purpose but was also the
source of forming frizzled locks ' Alakāścūrṇa kuntalāḥ'
says Amarakośa . ³

The aforesaid statement is confirmed in Kumārasambhava .
It describes how, while kissing alakacūrṇa fell into the
third eye of Śiva and caused a painful sensation. In order
to get relieved Śiva exposed his third eye to the face
of Pārvatī. ⁴

1. Dhūrtavitasamvāda (Śrngārahata) page 95.

2. 'तपो यमुस्नेहित केशवासना प्रवृत्तिपरं ध्यासिते द्विधा'

Pārijātaharana Part I 1.47.

3. Amarakośa page 236.

4. Kumārasambhava 8.19.

Scented powder.

Scented powder was used as a cosmetic dust to perfume the hair. They were of multiple kinds.

Kastūrīcūrṇa was one of the variety of scented powder and it was also applied as a means for perfuming hair.¹

Flowers were also used for sweetsmelling of the hair women were fond of decorating their hair tufts with flowers to enhance the fragrance of their hair.

' Puspāvataṇṣasurabhīkr̥ṣṭa keśapāśah' ² More often than not the hair was perfumed with the pollens of campaka³ Poet describes that in the early morning, the amorous ladies while leaving their bed are unloading their head with heavily perfumed garlands whose sweet smelling they had been enjoying throughout the night.⁴

Sometimes, on account of the intensity of the fragrance black bees could not desist from chasing the lady ⁵

Hair-dyeing.

The usage of dyeing white hair has been popular since ancient time. Frequent references to the application of hair dye are found in sanskrit literature. ' Ālipyatey varṇaka '⁶, here the word varṇaka implies a kind of hairdye

1. Raghuvamśa 4.54.

2. Rtusamhāra 2.22.

3. 'Suvasitam cāruśīraśoccamakaih '
Rtusamhāra 6.3.

4. 'निपातित्यदाम परिमुक्तमनोऽप्यङ्गुष्ठीपनी यक्षननील -
शिरःकान्तौ ।

Rtusamhāra 4.16.

5. Kuṭṭanīmata kāvyā 293.

6. Pādatāditaka (Śrīngārṇāṭa) page 242+43.

used as an ointment. Similarly 'Jaladharaṇīlalepa'¹ the black dye has been compared with clouds. The word 'Vyālikamsīra'² also implies hair dye.

In Atharvaveda it is mentioned that black herbal remedy named as 'syāmāausadhi' stops the whitening of rotten hair³.

In Navanatikā the following recipes for hair dyes is suggested.

' Take the threemyrobalans, flowers of Sahacara (Barleria cristata) Jaman, karsmanya (Gmelina arborea) flowers of Kakubha (Terminalia arjuna) kernel of the mango, and fruit of pindaraka (vangueria spinosa) also sulphate of iron, flowers of Asana (Terminalia tomentosa), indigo, blue lotus; knots of the root-stalk of the lotus, sulphide of antimony, black mould, and powdered iron, also both Kantakarika, both Sariva, Madayanti (Jasminum Sambac) juice of Bhringaraja (Ecliptaalba) and oil of belomio myrobalam. Mix the whole with decoction of asana (Terminalia tomentosa) and let it stand unboiled for ten days in a vessel of iron. Then boil it thoroughly over a gentle fire, and add to it one half as much of sukta, which had then kept placed in Mudga (Phaseolus mungo) and Masa (Phaseolus Roxburghii). Then on the completion of the half month, having kept well protected in the meantime, administer this preparation. (915). Having prepared one's body

1. Dhūrtavitasamvāda (Śrīngārahāṭa) page 64.

2. Padmaṇṇābhṛṭṭaka (Ibid) page 27.

3. Atharvaveda 1.2.4.

with the three myrobalan and dieting on khichari, one should use this oil as an errhiva in doses of one sukta at a time, with care and in sheltered spot. (916). Who ever that has a white head, permits praethna of this oil to be given to him as an errhivo, he will, after the administration, of it, possess blackhair .¹

Several recipes have been mentioned in GaruraPurāna for blackening the white hair .²

1. Navanatika Prakarana II Chapter 10, quoted by Goel in 'Studies in Indian Cultural History' Vol. I Page 101.

२- नवदग्धं शंसवूर्णं घृष्टं स कलेपितम् ।

कवाः शुद्धा महाकृष्णा भवन्ति मृणमध्वजं ॥७॥

मृगराज लोहवूर्णं त्रिकला बीजपूरकम् ।

नीलीनकरवीरन्व गुहभैतैः समैः अक्षम् ॥ ८॥

वाग्नास्थिमज्जा त्रिकला नीली च मृगराजतम् ।

जीर्णपक्व लोहवूर्णं काञ्चिकम् कृष्णकेशकम् ॥९॥

Garura purana - Page 82 .

In Susruta ¹ various methods have been suggested for the transformation of decaying white hair into black hair.

The importance of hair was so profound and preservation of hair health and hygiene was considered so indispensable for women folk in domestic and social life that medical aids were often required to restore the health of hair.

Thus it is proved that there was a passionate desire to cultivate the beauty of the hair in all its aspects as pointed out on the basis of paintings, sculptures and literature. Aids for hair dressing were as important as the various style of coiffures.

1. Susruta (caukhamba publication) page 108.

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Chapter VI.

Ornaments of head.

The tendency to look beautiful is an innate urge in human being specially in women. Our ancient literature from vedas to modern age presents ample testimony to this fact of human life and civilization, which is almost an axiom.

Love of beauty and adornment is inherent in nature in man and God alike. To agnostic it is there in the scheme of the whole universe. Spiritual concepts of beauty have been intimately related with the physical and formal concepts in history and aesthetic symbols have a deep rooted origin in the beauty of the actuality and substance alike.

In the case of the body the charm of glitter and colour added to the element of order, is a characteristic of beauty. Xenophon, the stoics and cicero all uphold this concept¹. Adornment of form becomes necessary for the beautification of spirit and the love of jewellery becomes inherent in all mankind, nay in all living, universe. In sanskrit literature several words have been used for ornaments as- alankāṣa, ābharaṇa, maṇḍana, bhūṣaṇa, vibhūṣaṇa, bhaṇḍa, śṛṅgāra, āvedhyam, Bhaṇḍhanīyam, Prakṣepya, and āropya².

The subjectivity of the beautiful is not merely a fact, but a law. It is the predicate of an aesthetic judgment

1. ~~the~~ Indian Jewellery, ornaments and decorative designs.
page 1.

2. Nāṭyaśāstra . 23 as quoted by Dr. Raigovind chandra in
Studies in the development of ornaments and jewellery in
proto-historic India Page 260.

Beauty is not only an absolute concept as the Greeks assert, but a relative concept as well, as the Hindu art and philosophy prove it to be. It must be manifest and evident to the senses and the intelligence ¹.

Jewellery becomes naturally an aid to beauty. Nature adorns it's creations with jewellery to work it's laws. In human beings, primitive societies show nearness to nature. Primitive man had not the means to satisfy his inherent desire for personal adornment. He therefore, turned to his surroundings for material. He adorned himself with ornaments fashioned from dried grass, stalks of creeping plants, seeds and fruits or pieces of bone and ivory and sometimes with beads of glass and precious stones ². His next step was probably to carve in wood and cast in bronze or lead rude imitations of the ornaments he had been accustomed to wear. Then he imitated the twisted grass using gold and silver wire and made fruits seeds with sheets of metal soldered together. Later he was no longer content to imitate, he was impelled by a desire to create. Abandoning natural objects he began to devise original forms in chasing and repousse work. His religious ideas and

1. Indian jewellery, ornaments and decorative designs Page 1.

2. Ibid page 2.

symbols of worship afforded subjects for his imagination¹

Indian women have always had a fascination for abhūṣana since the early ages. The excavations at Mohenjodaro and Harappa have revealed that women were using gold and silver ornaments of different varieties in the third millenium B.C.

Head Ornaments in the age of Indus valley civilization.

Several head ornaments have been found at the excavations done at Mohanjodaro, Harappā, and other places of Indus valley. A number of clay figurines found in these places have elaborate ornaments on their heads.

Leaf like ornament -

As the name itself indicates was a head ornament in the shape of a leaf². It was used over the forehead in addition to the fillet and the fan.

Fan like ornament -

Several pieces have been found at Mohanjodaro which resemble the fan like ornaments seen on the heads of the clay figurines. This fan like ornament perhaps represents the spreadout tail of a peacock when it dances in joy at the coming of the monsoon. This fanlike ornament also bears some decorations on its base³

1. Indian jewellery ornaments and decorative designs. page 2.

2. Studies in the Development of ornament and jewellery in proto historic India page 14.

3. Ibid page 20.

Patra.

Head bands made of thin flat strips of gold worn round the forehead both for beauty and for keeping the hair in position ¹

These ribbon like strips or fillets vary in length upto 16" and a little less than half an in width. Generally two holes are bored at the two ends, but there are specimens showing a number of holes bored along one edge to attach pendant strings of small pearls on the forehead. Several come like ornaments have also been found at Harappā, which lead to suppose that the ladies often adorned their heads with these

Hair pins -

Several hair pins and hair pin heads have been found at Mohenjodero as well as from other related sites Shri V.S. Agrwal ² has mentioned several various types of hair pins which are worthy of note.

(a) A fine specimen of bronze surmounted by two heads of black bucks placed back to back each with spiral horns.

(b) Another topped ~~the same as the one found~~ by spirals on either side similar to those found in Egypt.

(c) An ivory pin with an ibex.

(d) A pin topped by three monkeys seated in a ring with

1. Bhartiya Kalā page 39.

2. Indian Art page 21 .

arms round each other's shoulder.

(e) A pin with it's top like the seed-vessel of a lotus.

Metal Cones

Small cones of Gold have been found with a loop soldered inside the tipened. They were worn behind the ears and seem to be the same as vedic kurīra. Dr. V.S. Agarwals says metal cones are Sone ki Kulfiyan.¹

Vedic Age.

Opasa.

Opasa was an head ornament. It occurs in Rgveda, the Atharvaveda and occasionally later. In vedic Index it is mentioned that the word opasa means a plait as used dressing the hair especially of women.

Thus Zimmer conjectures that the wearing of false plaits of hair was not unknown in vedic times.

Sāyana in his commentaries explains opasa differently as -

'Āsamantadupaseta ityopasati Rgveda 9.71.1. '

'Yenopaseratesa opasah Rgveda 10.85.8. '

'Upasete asmin purusaiti Opasa Stri vyanjanam '

In Rgveda 1.173. 6 Sāyana takes the word opasa as horn 'Isadupaseta ityopasam'. It appears from the commentary of the same mantra that Opasa was an ornament which has two parts joined together.

Whitney regards opāsa some head ornament worn distinctively by women. Geldner thinks that the original sense was 'horn'. Sātvalekar in the hymn 6.138.1 (Atharvaveda) explains- 'Klībamopāsinam kṛdhī'. Klībam strīśadrśakara.

It means it is some female adornment.

Baldeva Upadhyaya's view regarding Opāsain a hymn of R̥veda 1.173.6 the sky has been compared with Opāsa so according to him 'when the hair is wrapped in a round shape with a knot on the top of it, this type of Kōśaracana is called opāsa.¹

Dr. Rai Govindchandra considers opāsa as Vesthāna of the keśa and proves this statement with the help of the R̥veda 1.173.6 and 8.14.5. In his opinion this type of Śirovesthāna has also been found on the heads of the figurines of the excavations of Indus valley.

He assumes that Opāsa was an ornament which had many holes (Atharvaveda 9.3.8)²

According to W. Monier Opāsa is that on which any one rests³

1. Baldeva Upadhyaya -vedic literature page 552.

2. Vaidic Yugake Bhārtīya ābhūsaṇa page 19,47.

3. Monier William page 235.

Kumba.

Kumba was also an ornament. It occurs inAtharvaveda.

Whiteney as well as Bloomfield regard it as an ornament of women's hair. Geldner thinks that kumba originally means horn, but there is no concerte proof for it. Sāyana takes the word kumba in the sense of ornament for Keśa ' tadābharnam' in his commentary of the hymn.6.138.3 of Atharvaveda.

Kumba occurs in Panini¹ 3.3.105.¹

Dr. V.S.Agarwal following vedic Index regards it as the female adornment for the Keśa.

Indian tradition regards the term as denoting a female adōrment connected as the dressing of the hair. Sātvalekar also regards Kumba as female head ornament.

' Kumbameca adhinidadhmasi. Athar-vaveda 6.138.3.

Prof. Baldeva Upadhyaya holds that Kumba was a kind of Kesaraśana²

Dr. Rai Govind chandra regards kumba as the head ornament of male³

The Greek term for the word Kumba is 'Kumbos' that means head⁴.

1. India as known to Paṇini page 130.

2. History of vedic literature page 553.

3. Vaidika yuga ke Bhāṛtīya ābhūṣaṇa page 43.

4. ~~India~~ A concise etymological sanskrit Dictionary page 233.

Kurīra.

Kurīra was an head ornament used by women in vedic period. In vedic Index it is mentioned that Kurīra like opasā and Kumba denotes some sort of female head ornament in the description of the bride's adornment in vedic hymn of the Rgveda and in the Atharvaveda.

According to the Yajurveda samhita Godeless Sinivali is described by the epithets Su-kapardā, Sukurīra, and su-opasā as wearing a beautiful headdress.¹

Sayana in his commentaries defines this word Kurira in different ways. In the Rgveda 10.85.8 Sayana regards Kurira as an adornment of the head worn by the ladies at the time of their wedding 'Kurīramucchandaḥ Kurīranāmakam uchandoanasa Opasāubhavat' .

At another place (Atharvaveda 6.138.3) the commentary explains Kurira as a net of hair (Kesa-jāta) 'Kurīrāhkesāḥ tadwantem kṛdhi kuru. '

Whitney quotes from APCS x 9.5. the sentence 'atra patni Sirasi Kumba Kurīram adhyūhaté'. Kurīra plainly signifies some distinctively womanish headdress, or head ornament.

Sātwalekara also in the hymn of Atharvaveda (6.138.2) explains Kurira as ' Kesayuktakṛdhi'

Uvvata regards Kurīra as the crest of head 'Kurīromukuta sukurīrāsobhanamukutā' Mahidhara explains

as ' Strībhīśraṅgārērtham śīrasi dhāryamāṇam kenakēbharaṇam
kurīrah'

According to Geldner the word originally meant ' horn'
but this is uncertain as this sense is not required in any
passage in which the term occurs.

In the view of Baldevaupādhyaya'aja'(Atharvaveda 6.31.2)
has been regarded as Kurīrā. The shape of the crest is
similar to the horns of the 'aja' so due to this similarity
it may be possible that aja is called kurīrā. / According
to him the horn like hairstyle has been considered as Kurīra
by somany authorities.¹

Griffith in the / white yajurveda 11.56. explains
Kurīra as beauteous crest.

Monierwilliam ² defines kurīra as a kind of female's
headdress.

According to Rai Govind chandra the word kurīra
may be derived from the word kurī. 'Kurī' is a kind of
grass which is straight and stiff. An ornament has also
been found on the heads of the figurines excavated from
Harappā and Mohanjodaro, Perhaps this ornament represents
the spread out tail of a peacockwhen it dances with joy
seeing the clouds of monsoon. Raigovindchandra opines that
the Aryans might have given the nameKurīra for such type

1. Baldeva Upādhyaya-History of vedic literature page 553.

2. MonierWilliam page 294.

of ornament and it may also be possible that the name Kurīra had already been common for the head ornament in Indus valley culture and later on it might be adopted by Aryans¹

Classical period.

Cūdāmani.

This is a head ornament, Amarakośa says 'cūdāmani śirotatnam'.²

The ornament cūdāmani occurs in Rāmāyaṇa³, Nāṭyaśāstra⁴ and in other classical literature⁵

Cūdāmani was regarded as most precious jewel among others worn by women on their head. The cūdāmani of sītā is described as a noble and excellent gem sprung from the sea.

A bhīṣma-vagupta regards cūdāmani to be used in the middle of the head 'cūdāmani śiromadhye',⁶

Manmohan Ghosh holds that cūdāmani was worn on the top of the head cūdāmani as a head.→

1. Studies in the development of ornaments and Jewellery in Proto-Historical Indian page . 268

2. Amarakośa page 156 (Bombay edition)

3. Rāmāyaṇa V 66.7, V 38.69.

4. Abhinavabharatī volume III page 112.

5. Prabodhacandrodaya (Caukhambā) 6.9.

Anargharāghava " 7.12.

Vikramorvaśīya. " Page 93.

Śrīngārātilaka (Nirmayasāgara) page 47.

Śrīngārasudhākara . 29. , Raghuvamśa 12.65 . Kādambarī page 541,

Harsacarita page 52, 377, Kumārasambhava 7.34. 600

Rasasadaubhāṇa page 27. Pārvatī Parinaya 2.4., 5.6.

6. Abhinavabharatī volume III page 112.

→Ornament is also mentioned in Jainsūtra¹ V.S.Agrawala says cūdāmaṇi is used in front of the Keśa². According to Dr.S.N. Vyāsa it was shaped like a full blown lotus with many petals composed of pearls and precious stones³

Cūdāmaṇi as mentioned in Kādambarī as was worn in front of Sīmanta⁴. See figure no. 23. The lady is wearing cūdāmaṇi in the front part of her sīmanta.

Saṅgamaṇiyacūdāmaṇi -

Saṅgamaṇiya was also a special variety of cūdāmaṇi mentioned in Sanskrit literature⁵. This ornament as described by Kālidāsa was used in front of the Keśa upon forehead. A golden cord is attached with Saṅgamaṇiyamaṇi so as to fasten it on the forehead⁶

1. JaināgamaSāhityame bhārtīyasamāja page 142.

2. Harṣacarita ekaśāṅskṛīṭikāadhyāyane page 24.

3. India in the Rāmāyana Age Page 219.

4. सीमन्तबुध्निरश्रुतामणिः दारतांशुं जालेन मदिराक्षिणेन प्रालम्ब्यमान दीर्घ-
केशकलापाय ।

Kādambarī page 541.

5. Kālidāsa granthāvalī page 240.

6. Ibid.

Cūdāvalaya.

It was also an head ornament worn by ladies in ancient period. The reference of cūdāvalaya occurs in Rāmāyana ¹

It was a round ornament to be used on jūdā.

Nānuraṁ vyasa^a regards cūdāvalaya as crest ornament ².

Tilaka.

The reference of tilaka occurs in the Rāmāyana ³
Nāṭyaśāstra ⁴ and Jainśūtra ⁵ Tilaka was a gold ornament worn
on the forehead in the shape of a beauty mark ⁶ (figure -49)

Manmohan Ghosh in his commentry holds that tilaka on
the forehead should be produced by many artistic touches,
and by group of designs above the eye brows should imitate
flowers ⁷

1. Rāmāyana V 54.31.

2. India in the Rāmāyana age page 216.

3. Rāmāyana V II 9.49.

4. Abhinavabharatī volume III page 113.

5. Jaināgamasahityamebharṇjya samāja page 142.

6. India in the Rāmāyana age page 216.

7. Nāṭyaśāstra (Calcutta publication) Man Mohan Ghosh
page 115. (English Translations)

Tika of today, is perhaps derived from tilaka. Hindi 'tikulī' says Rai Govind Chandra is derived from tilaka¹

The description of a tikulī occurs in Harṣacarita samskr̥tīka adḍhiyāna. Here tikulī is compared with the halo of padmāpatra²

In Aṅgviijā tikulī is referred with following words 'ridālmāsako' or 'tilako' or 'mūhralakam'³

Lalātika -

The reference to lalātika occurs in Pāninī 4.3.65. This was a round ornament used by the ladies upon their forehead in front of their sīmanta see figure 50. Dr. V.S. Agrawal has referred to an yakṣī of Dīṇāraganjā wearing a lalātika on her forehead⁴. The foreheads of several statues of Bharhut are adorned with lalātika.

Dr. Rai Govind chandra holds that lalātika was a kind of 'Benā'.⁵

1. Studies in the development of ornaments and jewellery in proto-Historic India - page 263.

2. Harṣacarita ekasamskr̥tīka adḍhiyāna page 61.

3. Aṅgviijā page 64.

4. India in the age of Pāninī page. page 130.

5. Studies in the development of ornaments and jewellery in Proto-Historic India Appendix IV.

Lalāṭikā ornament was worn on the forehead of the ladies and ~~on both ends~~ two bands on both the ends of Lalāṭikā ornament decorated ~~simanta~~. Thus this special type of Lalāṭikā ornament was called as 'Patrapāśya lalāṭikā' as referred to in Halāyudha¹

Sīsopeka² is the prākṛta name of lalāṭikā.

Śikhāpāśa. -

This ornament is referred to in Nāṭyaśāstra .

~~This is a head ornament.~~ Dr. A.S.

Altekar regards that it was used to adorn the head³

Manmohan Ghosh holds Cūḍāpāśa (mentioned in Meghadūta II 2) as a head ornament similar, to Śikhāpāśa⁴

Śikhāvyāla -

It occurs in Bharata Nāṭyaśāstra⁵. Etymologically it appears that this ornament was in the form of a serpent. According to Abhinavagupta this ornament was made of nuts and it was used in the middle of the keśapāśa like a middle ornament. 'Śikhāvyālaḥ nāga-granthibhirupanibadho madhye Karnikāsthaniyaḥ'⁶

1. Naisadha 15.33 , (Nāṭyaśāstra)

2. Angvijjā page 72.

3. The position of women in Hindu civilization page 299.

4. Nāṭyaśāstra-Calcutta publication volume I page 415
(English translation)

5. Nāṭyaśāstra 21, 22.

6. Ibid.

In the figure 50 the lady is wearing Śikhāvyāla ornament upon her head.

Pindīpatra- This ornament has not been defined in any Sanskrit dictionary. According to Abhinava gupta Pindīpatra ornament was related to Śikhāvyāla. Śikhāvyāla was like a creeper and pindīpatra was like a leaf of the creeper. It was petrarcasā and was of somewhat round in shape.
' Tasyaivadalassandhāna tayā citra racanāni vartulāni patrāni pindī-patrāni. ' ¹

Makarikā-

Bharata refers to this ornament. According to Abhinava Gupta cūḍamāni was used in the middle of the head and next to cūḍamāni makarikā was worn.

' Cūḍamāni Śiromadhey tatomakarīpatrāni ' ² Bana refers tomakarikā as an ornament of the Śimanta ³ ~~12~~
(makarika 2) Dr. V.S.Agrawal regards makarikā as a head ornament to be worn in the middle of the head and also in front of the hair. This makarikā ornament was made of golden faces of two crocodiles bulging out towards both the ends ⁴

1 . Abhinavabhāratī volume III page 112.

2. Ibid

3. Śimanta makarikā ' Kādambarī page 600.

4. Harṣacarita-eka Saṁskṛtic adhyakāṇa page 14, 24.

4. Ibid page 14.

Patrabhaṅgamākarikā -

V.S. Agarwal has compared this ornament with the frowning eyebrows of saint Durvāsā¹

Muktājāla -

According to Abhinagupta muktājāla was worn in the middle of the head next to makarika ' śiromadhey eūdāmani tato makarapatram makarika tato lalātānta muktājālika toraṇam jālikādirūpeṇa prasiddha²

The word jāla occurs in the commentry of Atharvaveda. Jāla means net³ Manmohan ghosh regards muktā-jāla as pearl net, Rai Govind Chandra holds this ornament as the net of pearls⁴

This is the same ornament which occurs in Meghadūta⁵ and Raghuvansha⁶. In figure 14, the hairstyle of the lady is adorned with muktājāla.

-
1. Harṣacarita -ekasāṅskritīo adhyayena page 14,24.
 2. Abhinavabharatī Volume III page 112.
 3. Whitney's Atharvaveda (Harvard oriental series volume 7) . In the commentary of the hymn.6.138.3 Kurīra is explained as a net of hair (Kesājāla)
 4. Studies in the development of ornaments and jewellery in proto historic India page 268.
 5. Megha (Pūrva) 67.
 6. Raghuvansha 9.44.

Venipuccha-

According to Bharata venipuccha was also an ornament of head ¹. According to some scholars this was an ornament of ear and not of head. Abhinavagupta does not throw any light on the word.

Sadoraka-

This was also an ornament of head ² Some hold that like venipuccha this was also an ornament of ear. Abhinavagupta is silent on the word.

Guccha -

Abhinavagupta did not comment to this word. Manmohan Ghosh is not ready to accept it in the form of an ornament Dr. Rai Govind chandra comments ' bhrū kakṣopari gucchāśca kuṣumā-nukṛtirbhaveta ' ³

Rāmji Upadhyaya holds that guccha was paintings of the bunch of flowers done by the ladies above the eye brows on the forehead ⁴

1. Bharata Nāṭya Sāstra - 21.23.

2. Ibid.

3. Studies in the development of ornaments and jewellery in proto historic India .Appendix VI page 263.

4. Prācīnabhārtiya sāhitya ki saṁskṛtic bhūmika page 823.

Sīrsajolaka-

Abhinavagupta considers this as a head ornament
'Sīrsataḥ jolakaṁ bhusaṇam' ¹ The better reading seems
to be 'sīrsajālaka' as referred to in the footnote of
Baroda saṁsakarana. Man Mohan Ghosh also reads
Sīrsajālaka a hair net ² Kālidāsa has used the word
'Alakajālaka' in the sense of an ornament of hair ³

Mallinātha also explains the word as ornament of
hair ⁴

There must be some difference between mukṭajāla and
sīrsajāla. Mukṭajāla was made with pearls only whereas
sīrsajālaka could be simply a hair net as mentioned by
Manmohan Ghosh.

Gavāksika -

This ornament is also referred to in Nāṭyaśāstra ⁵
Abhinava Gupta defines gavāksika as a golden pearl worn on

-
1. Nāṭyaśāstra (Abhinavabhāratī) Volume III page 113.
 2. Ibid. (Calcutta publication) Volume I page 415.
 3. Raghuvamśa 9.44.
 4. Mallināth(Raghu) 9.44.
bene.
 5. Nāṭyaśāstra 22ix 21.22.

the head like a single precious stone of the snake ¹

Manmohan Ghosh identifies this ornament with large meshes (lat.as big as cow's eyes) ² No head ornament of this name seems to occur any where else.

Kandakam-

It occurs in Nāṭyaśāstra ³. The description of this word is not available any where else.

Śikhipatra -

Abhinavagupta regards śikhipatra an ear ornament made of strange pearls in a shape of the feathers of the peacock. ⁴ Man Mohan Ghosh also considers it as the ornament of the ear ⁵ But Rai Govind Chandra accepts Śikhipatra as the head ornament ⁶

Śikhipatra ornament was made in the form of the peacock feather or actual feather of the peacock might be used to adorn the head as shown in the figure 2C.

1. Abhinavabharati Volume III page 112.

2. Nāṭyaśāstra (Calcutta publication) volume I page 415
(English Translation)

3. Nāṭyaśāstra 21.23.

4. Abhinavabharati volume III page 113.

5. Nāṭyaśāstra (Calcutta publication volume I) page 415.

6. Studies in the development of ornaments and jewellery
in proto-historic India - page 263.

Bālapāsa.

It is a golden fillet. It helps in adjustment of hair. V.S. Agrawal regards it as 'sone-kā-pāta' . Several pearl strings hang from bālapāsa ornament which touch ear rings and create sound as referred to Harṣacarita ekaSāṁskṛtīc adhyāyana.¹

Pravālasīrṣa -*

ornament occurs in jānakiharana².

The reference of such harana² This was a head ornament made of gems (Pravala)

Hatakapatika - *

It was a golden band ³ to be put on the front side of the head see figure 2A.

Daśavarṇa Suvarṇa Śīromandana-

This ornament was made of a particular, type of gold named as ' daśavarṇa suvarṇa' ⁴ . This was a beautiful head ornament worn by ladies in ancient time.

Lalāṭasīmantaśūmbhacatulaṭīlakamāṇī -

The reference of catulaṭīlakamāṇī occurs ⁵ in the Harṣacarita . It was used on the Śīmanta of women. It was flat (catula) in shape. This ornament can be visible on the heads of the figurines of Gupta period as shown in the figure 51.

चम्पीक पत्रिक कर्णिक विष्णुमानवाचार्यपात्रः (२०७)

1. Harṣacarita Sāṁskṛtīc adhyāyana page 158.

2. Jānakiharana 1.8.

3. Naiṣadha 15.32.

4. Rasasadanabhāṇa page 53.

5. Harṣacarita ekaSāṁskṛtīc adhyāyana page 24.

Cūḍāmaṇi makarika.¹

This beautiful ornament worn by ancient ladies was in the shape of (Crocodile) it was studded with precious gems (maṇi) women used to wear on the top of their head or on their buns.

Śirīṣamālīka²

This was a golden ornament studded with pearls women in ancient time decorated their hairstyle with this ornament. In the figure 6, the head of a lady wearing śirīṣamālīka on the top of the head.

Nandivirādhaka -

According to Dr. V.S. Agrawala this was regarded an auspicious head ornament by the ancient ladies. It was made in the shape of a fish and was fastened at the left side of the head. It is found on the head of the figure of Kusana period of Mathura art. The reference of Nandivirādhaka occurs in Aṅgījā³

Siṃhabhāṇḍaka -

The shape of this decorative head ornament was very interesting as a bunch of pearl strings coming out from the mouth of a lion can be seen in Mathura art. Siṃhabhāṇḍaka has

1. Harṣacarita śaśāṇḍikā-adhyāya page 24.

2. Aṅgījā page 71.

3. Ibid page 72.

been referred in Angvijjā.

Alakaparikṣhepa.

The other name for this ornament is referred to in Angvijjā¹ as ' MatsyakMantaka ' perhaps it was a hair pin in the shape of a fish.

Mauktika -

Various types of precious stones, pearls were knitted by ancient women in their hair so as to enhance the grace of their hairstyle see figure 12². The reference of muktāfalaka ornament occurs in Ādipurāṇa³. White pearls used in keśa have been mentioned in Naisadha mahākāvya³

Ornaments that decorated the venis of ancient women.

'Śekhāpāsāvenika'-

This ornament was used on the top of the veni only to hold the hair tight. The reference of such ornament occurs in Nāṭyaśāstra⁴.

Svarṇaketakapatrāṅka -

This ornament was in the form of the flower ketakī

1. Angvijjā page 59.

2. Ādipurāṇa - 27.104.

3. Naisadha/ 15.23.

4. ' गौडीनामलक्ष्मणाय सशिक्षापाशवेणिकम् '
Nāṭyaśāstra 21.68.

It was made of gold and was applied in veni. Fooral¹ garlands when attached with Svarnaketaka patrāṅka added the attraction of the veni more.

Hemopavitaka-

This ornament was used at the end of the veni. It was in the form of a bunch prepared by golden jarī, and was attached at the end of the veni.² In the figure 43, the braids are adorned with hemopavitaka.

Hemaguccha-

This was made of gold in a round shape. Various types of gems, pearls were studded into it so as to increase its beauty. It was also knotted at the end³ of the veni.

Avacūlaka -

The reference of Aṅgviṣṭā⁴ Ancient ladies used to knit this ornament into their venis.

1. Rājatarāṅginī 7.927.

2. 'सुवर्ण-तन्त्र-वद-हो-मो-पवी-तकाः'

Rājatarāṅginī 7'.929.

3. 'वर्ण-तन्त्र-न-मणि-मो-पवी-तकाः'

Padatāditakam (Śrīṅgarāṭa) page 237.

4. Aṅgviṣṭā page 72.

Mukuta (Crown)

Usually ladies of high rank wore mukuta on their head. Mukuta were of several designs. Mukuta was made by gold, precious gems, pearls were studded into it. Bharata says that Mukuta was the ornament of head¹ According to Abhinavagupta² Mukuta was worn on the upper part of the head. In Figure 34A the face of the lady is seen wearing mukuta upon her head.

FLORAL DECORATION OF HAIR.

In the art of beautification, women from time immemorial have adopted various means of decorations of hair. The floral decoration was one of the most popular way of beautification. Flowers were used for the decoration of hair as well as other parts of the body. Hairstyle in a way was flower style and flower style meant roughly hairstyle. Flowers in fact for it's fitting qualities to every parts of the body had the privilege to enjoy the first place in the history of Indian cosmetics, Ancient Indian women had a craze for flowers and delighted themselves in flower markets called 'puspawithi'³

1 'समुकटः द्विरसौ मूलाङ्गं समुतस'

Bharata Nāṭya Śāstra 21.16.

2. 'मुकुटो ललाटीयम्'
Nāṭyaśāstra page 111.

3. Śṛṅgarahatya (Padmaprābhṛtaka) page 25.

The famous writer of Sahrdayalila Ruyyaka mentioned ratna, hema, arisuka, malya, mandana drabya, yojanemaya, and prakirane, that is seven fold means of ornamentation¹. It includes floral garland also in two conspicuous forms of aesthetic appeal² grathita and agrathita that is weaved and unweaved

Poets have culled different flowers and used them in the decoration and description of their heroines. The foremost of the poets in the art of floral decoration is Kālidāsa. There are detailed descriptions in his works revealing the infinitude of floral beauty in women's hair. It appears that Kālidāsa's love of flower ornaments was so extracting that he did not feel contempt without mentioning flowers as aids to hair decoration.

In absence of flowers he took delight in his imagination to attribute floral metaphors to natural phenomena. For example, the moon beam distilled through the pores of the retted leaves resembled dropping flowers from a tree and this imaginary flowers of moon beam were to be used by the hero in decorating the hair of the heroine³

1. रत्नविमालांशुमाल्यं मण्डनं द्रव्ययोजने ।

प्रकीर्णं चैत्यलंकारः मयावताः ॥ १॥

Sahrdayalila .1.

2. 'ग्रथिताग्रथितवशादिद्विविधः सन्नष्टवामाल्यमाल्यः' ॥

Sahrdayalila -10.

3. Kumarasambhava -8.72.

Magha, like Kālidāsa takes delight in natural objects.
He imagined blooming flowers as new moon beams decorating
the hair of darkness¹

Apart from this the imaginary picture of dew drop like
sweats on the hair of magh's heroine was admirable when
compared with flowers on their hair²

In Kālidāsa's Śākuntala the heroine was 'Priyamandana'³
the lover of ornaments which were no other than flowers.

Women took fancy in flowers and always kept them
adhering to their keśa. They were so much enamoured with
flowers that even when they were abed they did not allow
them to be separated from their hair. Although Pārvatī
feels the flowers lying scattered on their bed painful⁴
still she allows flowers to remain in her hair

Ancient ladies not only decorated their hair with
flowers but also used flowers for fragrance. So they
had to use good smelling flowers in their hair.

1. Śiśupālavadā 9.28.

2. Ibid. 10.78.

3. Abhijñānaśākuntala 4.9.

4. Kumārasambhava 5.12.

In Mṛcchhakatika¹ women's specially fragrant hair was caught hold when she was running for her life and thus the floral fragrance disclosed her secret identity. It is mentioned in Uttararāmacarita² that the proper and natural place of fragrant flowers are the head of women³

Sometimes, the intensity was so extreme that it attracted even black bees⁴ women also used chapters to intensify the floral smell of hair⁵

The fragrance of campaka flowers finds it's meaningful utilisation in the women's hair only⁶

Kalhana in his Rājatarāṅginī has presented a splended description of fragrant floral garlands in an exquisitly beautiful way.

The floral fragrance of queen's hair impregnated with garlands with which she had her sports feasted the nose of the audience as the fascinating smell was carried with fragrance bearing evening cool breezes gently satisfying their sense of smell⁷

1. Mṛcchhakatika 1.39.

2. 'नेवर्गिको सुरभिणः कुम्भस्यसिद्धा मूर्ध्नि स्थिति'
Uttararāmacarita 1.14.

3. Kuttanāmata 293.

4. Rūsambhāra 2.22.

5. Ibid. 6.3.

6. Rājatarāṅginī 5.357.

In old days, the system and method of various types of floral decoration were current. First of all, women dried and perfumed their hair with the powdered sandalwood, myra^h and black agar^u and thereafter scented it with newly blossomed flowers.¹

After washing^d drying and making the hair free from oily substance women applied floral decorations²

In Naisadha kavya, the flowers inserted in the hair of Damayanti were compared with arrows of cupid³. The flowers used in the hair of beloved exercised an erotic influence on the lover's mind.

The beautiful hair look ordained with beautiful Kurabaka flowers of women excited erotic feelings in men⁴. Flowers were the means of excitement, consequently, during the time of dalliance its use was very purposive. Before⁵ and after⁶ the congress the examples of flowers dropping from the hair are frequently found in literature.

Flowers were the veritable medium for the expression of sexual desires in women⁷

-
1. Kumārasambhava - Ix 7/14. Raghuvamśa 6.50.
 2. Dhūrtavitasamvāda (Śṛṅgārāhātā) page 109.
 3. Naisadha 3.128.
 4. Rtusamhāra 6.33.
 5. Jānakīharaṇa 8.98, Gītagovinda 12.6.
 6. Amarukasataka 65.
 7. Śisupāla 10.78.

Flowers were the symbol of expressing amorous desires. The amorous inclination of heroes were also suggested by the art of decorating their beloved's hair with flowers. The king vikramā¹kadeva bound the hair of a certain heroine with stirring eyes by necklace of campaka flowers and thus exhibited his feelings of love for her. Similarly, Śiva² tied the untied hair of pārvatī with garland only to express his intensity of love.

The hero³ prepared many forms of floral ornaments for his heroines hair to display his amorous feelings. The heroine's⁴ hair was decorated with a single flower or with the bunch of flowers sometimes with single variety or with a combination of varieties of flowers by different poets at different occasions.

The application of single flower in hair has been found in sanskrit literature. Kālidāsa for the hair knot of Urbasī gleaned a single red kadamba flower^{5x 4} and in Raghuvansā asoka as an alaka ābharana is mentioned⁵

1. Vikramānkadevacarita 10.56.

2. Kumārasambhava 9.21.

3. Rtusamhara 2.25.

4. Vikramorvasiyam 4.61.

5. Raghuvansā 8.62.

6x ~~संस्कृत-विश्वकोशः~~
~~संस्कृत-विश्वकोशः~~

Sometimes, asoka was knotted at the end of the hair¹

The beautiful flower bandhuka was adorned in the kesa²
of the beloved by her lover

Sometimes, a single strongly scented lotus flower
knotted in dhammilla has a tremendous attraction which³
a black bee is unable to renounce .

Other poets have also decorated beautifully the hair⁴
of the heroines with a single flower

The usage of using bunch of flowers in hair decoration
was also prevalent in ancient days. Sita was according
to the Rāmāyana fond of bearing clusters of flowers.
During the time of her abduction by Ravana the floral⁵
showers from Sita's head was abundant in all around

The presence of bunch of flowers in the hair of
Pārvatī made her bed covered with profuse floral showers from⁶
her hair.

In Gita Govinda the word 'Kusumadara' is used to⁷
indicate a large number of flowers in particular

2. ~~Sringaratilaka~~ 1.70.

2. ~~छनाश्रितः शिवान्तः~~
2. Sringaratilaka 1.70.

Padmaprabhritaka (Caturabhanī
page 36.

3. ~~यदिमल्लल्लनानुहारि~~ - Sringarabhusana page 5.
~~मधुका~~
Kuttanmata 293.

4. Padmaprabhritaka (Caturabhanī) page 36.

5. Rāmāyana , Aranyakānda. 52.28.

6. Kumārasambhava 5.12.

7. ~~गलितकुसुमदर विदुलितकेशा~~
Gita Govinda 7.1.

Sometimes, asoka was knotted at the end of the hair ¹

The beautiful flower bandhuka was adorned in the kesa
of the beloved by her lover ²

Sometimes, a single strongly scented lotus flower
knotted in dhammilla has a tremendous attraction which
a black bee is unable to renounce ³.

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1. ~~Sringaratilaka~~ 1.70.

2. लज्जामालाः शिखान्तः
2. Sringaratilaka 1.70.

Padmaprabhritaka (Caturabhanī)
page 36.

3. यन्मिषलहल्लकानुसारी - Sringarabhusana page 5.
मयूक
Kuttanimata 293.

4. Padmaprabhritaka (Caturabhanī) page 36.

5. Rāmāyana, Aranyakāṇḍa. 52.28.

6. Kumārasambhava 5.12.

7. गलितकुसुमदरविलुलितकेश
Gita Govinda 7.1.

' Prabhūtakusumakula Keśapāśam ' a profuse gathering of flowers to decorate hair is also mentioned in caurapañcāsika¹

The decoration of head with several flowers is referred in somany places in Sanskrit literature²

Sometimes, the hairstyle of the nāyika is depicted by the poet as ' kusumojjvala keśaveśa' that is hairstyle beautified with a bunch of flowers³

In many places the application of flowers of a single variety in hair is also observed in kāvyas . The flower karnikāra was generally fixed in the midst of alakās. Kālidāsa often decorates his heroine with this flower. Pārvatī had adorned her head with Karnikāra while she was paying obessaince to Śiva.⁴

Pārijāta was also used in the decoration of women's hair. Generally lovers used to decorate his beloved's hair with Pārijāta. Lord śiva also used pārijāta flowers in the beautification of Pārvatī's hair⁵

The beautiful buds of red lotus were also the source of adornment of hair⁶

Sometimes, ' Kurabaka' flowers were used in the decoration of hair by women. Kālidāsa describes Kurabaka applied

1. Caurapañcāsika 16.

2. Padmaprabhritaka (Śṛṅgārṇava) page 25.

Mūrtavitasamvāda Ibid. page 119.

3. Śṛṅgārasunderabhāṣa page 45.

4. Kumārasambhava 3.62.

5. Ibid. 8.27.

6. ' रत्नोत्पलप्रकरकुङ्कुममुत्पुष्पन्ती '

Mṛcchakatika 1.20.

in Keśa as the source of kindling sex in ladies¹ Women²
in ancient time were also fond of navakurabaka

The reference of mandāra flowers has been found here³
and there in Sanskrit literature

Women's hair scented with Campaka also sets an⁴
example of using flowers of a single variety

Women used to decorate their black and curly hair⁵
with malatī flowers

Kālidāsa depicts the beautiful hair of Urbasī⁶
adorned with 'juhi' flowers as 'Yuthikāśabalakeśī'
Megha styled the nāyikā's⁷ with hair with the buds
of the tree Karuna

Mallikā flowers were very popular to be used in
hair decoration by the ladies of ancient time. The use
of mallikā in tied keśa has been mentioned in⁸
Naiṣadha Nava-mallikā flowers which bloom in the
evening were used for decoration after the hair being⁹
perfumed with the application of myrrh

1. Rtusamhāra 6.33.

2. Ibid.

3. Rāmāyana 7.26.15. Raghuvamśa 6.23. Megha (Uttara)11.

4. Rtusamhāra 6.3.

5. Ibid. 3.19. Vikramadevācarita^{anka} 10.56. ५

6. Vikramorvasīya 4.46.

7. 'क पश्यन्तु मेव' Sīsupala.

8. Naiṣadha 7.87.

9. Raghuvamśa 16.50.

In Kiratarjuniya¹, there is the reference of beloved's loose hair metaphorically described as a chaplet of lotus flowers.

The beautiful flower 'priangumanjari' was also the source of hair decoration in ancient period. The beautiful ladies beautifying their hair knots with 'Priangumanjari' felt pride of themselves.² Mallisara flowers were also helpful in hair decoration³

Not only women used single variety but they also applied different specimen of flowers to enhance the beauty of their hair. The current use of Basanti, Kunda, and Kurabaka for the kesa of ladies is mentioned in Śrngārahātā⁴.

Likewise, we find the description of hair knots added by different flowers in Ubhaisarika⁵. After taking their bath ladies decorated their dry hair with multiple varieties of flowers⁶. Kalidasa in his poems referred to the

1. 'पुतोत्पलापोडस्य प्रियायः शिरःशर्णां शिथिलः कलापः'

Kiratarjuniya 16.13.

2. Śrngārahātā page 113.

3. Jivanāndanā 1.12.

4. Śrngārahātā page 52.

5. ~~XXXXXXXX~~ Ubhaisarika (Śrngārahātā) page 113.

6. Dhūrtavita-Samvāda (Ibid) page 109

multiple varieties of flowers as a natural aid to increase the beauty of women's hair. The newly married brides of Alakāpurī¹ tightened their locks with decorative newly opened Kunda flowers, in their hair knots, with Kurbaka, in their hair partition with Kadamba flowers¹ Ladies put on their head the garland weaved with navakesara, kadamba flowers² for the decoration of their hair .

Kālidāsa's kāvyas are replete with descriptions of lovers decorating the hair of their own beloved's with their own hands with the garlands of fresh buds of jūhī, navamālātī³ and bakula flowers .

Somebody dried the glossy hair of a certain nāyikā with the smokes of burnt myrrh and sandalwood and adorned their hair with flowers and also prepared the garland of Mahua⁴ flowers weaved with grassy thread to encircle their bums with.

FLORAL ORNAMENTS OF HEAD.

In Sanskrit literature floral ornaments of various types are mentioned here and there, some of the most important flowers ornaments are described in this chapter.

1 . Megha (Uttara) 2.

2. Ritusamhara 2.21.

3. Ibid 2.25.

4. पत्रिर्वादिपुष्पाणिदुहारवन्धं दूर्वापिता पाण्डुमूकदाय्या

Kumarsambhava 7.14.

Garlands made of flowers-

The use of floral garlands was very common among women for the ornamentation of their hair. Women in ancient India ¹ were very fond of floral garlands for decorating their hair.

One who adorned her person with garlands was called 'matābhārini' (vi.3.65) ¹

According to vātsayana weaving the garland is an art itself ' Malyagrathana-vikalpah' ²

Bharata has presented five varieties of floral garlands as Vestimam, vitata, Saṅghāta, grathimam, and pralambita. ³

According to Abhinavagupta the word vestima may have two meanings. First, that garland was called vestima which was made with the help of straw. Second, the vestima was made of the strings of many garlands. Similarly the vitata type of garland was made of many garlands closely combined ⁴ ~~gms~~ together or it was made with clothe-string (?) Saṅghātya type of garland was either round or made with threads passing on through holes made with middle or made of clustures of different kinds of flowers, Grathina was that garland which had nodes, pralambita was a long garland reaching up to the knee. (?) ⁴

1. India as known to Pāṇini Page 131.

2. Kāmasutra 3.15.

3. वैष्टिमं विततं चैव संघातयं ग्रन्थिमं तथा ।
प्राञ्जल्यन्तं तथा चैव माल्यं पञ्चविधं स्मृतम् ॥
Nāṭyaśāstra 21.11.

4. Abhinavagupta comments —
'द्विष्टमं तृणवस्त्रेण निर्मितं वस्त्रम् —
वेष्टनकृतं वा ।'
Nāṭyaśāstra 21.11.

The garlands were made with threading flowers. During amorous sports the struggles and play that ensued normally separated the floers from the thread and left only the naked thread on the head behind.

The reference to such incident is mentioned in ¹
Jānakiharana¹.

Not only thread but dūrba grass was a better substitute for it. The heroines of kālidāsa, on different occasions, use this dūrba grass thread for the preparation of garlands or wreath of yellow mahua flowers for placing in their hair as an object of hair decoration.²

Floral garlands were used as a binding tape for hair decoration. Śiva readjusted the loose hair of pārvatī with the help of a garland of pārijāta flowers.³

Similarly, the king vikramāṅkadeva tied the untied hair of a beautiful woman out of love with the garland of campaka and mallika flowers.⁴

As we proceed we observe, sometimes, heroines are having their garlands formed with the combination of different flowers for their hairdress such as navakesara, ketaki, kadamba, and such others.⁵

1. Jānakiharana 8.99.

2. ^{उदारकाव्यं द्वैर्विना गण्डुमयूकसम्पन्नम्}
वेङ्कट-कृतम् - Kumārasambhava 7.14.

3. Kumārasambhava 9.21.

4. Vikramāṅkadevacarita 10.56.

5. Rtusamhāra 2.21.

By the alchemy of imagination Kālidāsa has indulged in a beautiful naturalistic metaphor to describe the preparation of floral garlands by lovers for their beloveds. Kālidāsa has humanised rainy season and nature as a fond hero and loving heroine. The hero rainy season gathers buds of juhi with blooming flowers of malatī and bakula¹ to compose the hair of nature.

The looseness of hair and falling down of garland from the hair of a woman in hurry is described in Kumārasambhava².

In the Rāmāyana also, wives of king Ravana of Laṅkā were accustomed to hair dressing with the garlands. Sometimes the flowers of their floral garlands became moist due to their heavy sweat³.

A woman on her flight in darkness failed to escape her adversary as her sweet smelling floral garland permitted the chasers to grip her hair⁴.

Binding of 'murdhnamālā' before⁵ before one's lover is considered the sure and positive sign to suggest heroine's amorous desires.

1. Ritusambhara 2.25.

2. Kumārasambhava 7.57.

3. 'स्नेदविलम्बितां सुमाः सुमाल्यकुलमर्षिताः'
Rāmāyana V 18.17.

4. Mrigdhakatika 1.39.

5. 'वमिमलमिषामिलासमाविभक्तमुज्ज्वलमग्निधूम्रविक्रिमात्'

Śiśupālavadha 7.40.

The application of flower garland as a frequent device for hairstyle is mentioned in sanskrit literature with reference to dhammilla.¹

The reference to an audience whose nasal sense enjoy the pleasure of sweet scented evening breeze coming after sportive kissing of the fragrant flowers imprisoned in dhammilla of the royal queens as mentioned in Rājatarāṅgīnī.²

In the drama Jīvanandana³ the floral garland fallen on the ground from dhammilla has been described.

Sometimes the description of the showering of flowers from the garland tied in dhammilla is found in Sanskrit literature.⁴

The braids of hair wreathed with partially opened mallikā buds is depicted as 'dardalitemallikemūkulamālikārcitacikurenīkarābhīramam'.⁵

1. Rasasadenabhāṇa 83. Vikramāṅkadevacarita 10.56.

2. कृताविरोधयम्पलपातादौलकैलिमि ? ।

प्रदीपमनेहचक्रे शिशिरैर्ग्रीवात्पण्डु ॥

Rājatarāṅgīnī. 6. 357.

3. 'यमिमुलसु व्रित्तमाल्यम्' Jīvanandana 3.6.

4. 'विश्रुतपुष्पयम्पलपातम्'

5. Śrīngāraṃjārī page 85.

Floral garland is also referred as ' mundamālamandana.' ¹

Sraja-

The reference to Sraja which is another name or ² variety of floral garland is as ancient as Vedās.

Sraja prepared by varieties of flowers is found in Sanskrit literature as mallika flowers were applied in Sraja to adorn dhamilla ³ The description of women whose hairs never remained without the sraja of Kunda flowers intertwined with maruvaka occurs in Śrīngarāmañjarī ⁴

The application of ' mugdha-sraja' that is a kind of garland prepared with fully blossomed flowers was used ⁵ in the bums of the ladies in ancient time

The slackness of hairdressing and falling of flowers from the loose sraja is described beautifully by the poets of Sanskrit literature ⁶

Sraja made of beautiful vicakila flowers intermixed with the opened pātala flowers used in Keśapāsā of women is referred in Śrīngarāmañjarī. ⁷

1. Harṣacarita ekaśāṅkīrtikā adhyāya page 56.

2. Atharvaveda 1.14.1.

3. Jīvanandana 3.20.

4. 'अन्तरान्तरापीककवनाभिः कुन्दकुमुदस्त्राणि विरहितकेशपाशत्रियायानानां' ।

Śrīngarāmañjarī page 68.

5. Gītagovinda 12.9.

6. Ibid 12.6.

7. 'दलितपाटलप्रसवदलिताभिर्विवलितस्त्राभिराकलित' Caurapañcasika 17.
केशपाशासु ।

Sekhara.

It was a kind of head ornament(see figure 52.)
Sekhara applied in dhammilla occurs inkuttanimata . Here
the poet describes how a lady becomes successful in
holding the floral sekhara which is going to drop from
her loosed dhammilla¹

Asokottansika-

Uttansikameans crest or ornament for head.
Vasudeva Saran mentions asoka flowers contributing to the
formation of head ornament² It was a ring shaped ornament.
Gajara is the modern name of Uttansika. The Kambojika of
figure 53 is wearing Uttansika upon her head.

Avatansa-

It was a chaplet weaved with flowers and leaves for
the decoration of the hairstyle of women in ancient period.
In figure 17 . The bust of nati is wearing avatansa
upon her head.

Avatansa encircled with new leaves is referred to
as 'kusumavatsakam'³ In Rtu-samhara the braids of
women perfumed with Puspavatsansa is mentioned⁴

1. 'पुतलतावमिलत्सुवर्णायुतैश्च दधीश्लोचनम्'
Kuttanimata 901.

2. Bhartiyakala page 271.

3. 'संजीवमासकतलतान्तमूर्ध्नि समास्यन्त्या- Kiratarjuniya 8.16.
कुसुमावत्सकम्'

4. 'पुष्पावत्ससुरभीकृत केशपाशाः' Rtusamhara 2.22.

Āpīda. It was also a floral wreath ¹ popular in ancient time. Ladies were very much fond of wearing apīda prepared by different flowers as found in Sanskrit literature.

Kurantakāpīda- āpīda weaved with the beautiful flowers
Kurantaka is referred to in Pādatāditakam ²

Sītakusumāpīda -

Women used to put āpīda prepared by white flowers on their head as mentioned . Mālatīmādhava ³ .
See figure 18, the Kabari of the beautiful face is decorated with Sītakusumāpīda.

Utpalāpīda.

Āpīda of lotus flowers was preferred by women in ancient period. The reference of Utpalāpīda occurs in Sanskrit literature. ⁴

Puṣpāpīda-

Flowers were the only source to weave an āpīda .
Women adorned their hair with beautiful and attractive āpīda . ⁵

1. Monier william page 98.

2. Pādatāditaka (Caturabhāni) page 168.

3. Mālatīmādhava (caukhambā publication) page 268.

4. Kirātārjunīya 16.15.

5. Padmaprabhāṣita (Caturabhāni) page 18.

Kinds of flower in variation with changing Seasons.

It is also a special feature of sanskrit literature that poets have observed minutely the various flowers that grow in correspondence with various seasons and are applied in the hairdress of heroines in respective seasons.

■ / Summer:- After the advent of summer season the importance of bathing becomes foremost for feminine cooling operation and after drying it with the smoke of scented myrrh and agaru they¹ decorate their hair with the evening flowers of navamallikā

Rainy season :-

The flowers² that bloom in rainy season are mainly navakesara, ketakī, and kadamba and they provide the means of making a garland to be worn by women to decorate their hair.

The rainy season³ has been described by the poet as a hero who culls juhi buds for his beloveds head and a garland made of navamālātī and bakula flowers to decorate her knot of hair.

1. Raghuvamśa 650.

2. Atusamhāra 2.21.

3. Ibid 2.25.

Sarada Season :- (autumn)

Sarada Season presents mālatī flowers¹ which are used by ladies to add to the grace of thick black and curly hair.

Hemanta -

The new buds of priangu flowers that grow in hemanta² are very favourite for women as a means of ornamentation of their hair .

Vernal (spring season)

Women herald the approach of spring when Campaka flowers³ are used in their hair dress. They personify the season when their black curly hair with full bloomed asoka flowers and blooming buds of navamallikā make their hair style reflect the spirit of the season.⁴

1. Rtusamhara 3.19.

2. Dhūrtavitasamvāda (Śrīngarabhāṭa) page 113.

3. Rtusamhara 6.3.

4. Ibid 6.6.

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*

Chapter No. VII.

HAIRSTYLE IN SOME OTHER ANCIENT COUNTRIES.

Varieties of hair form which differ considerably among races, ranging from the straight lank hair of some eastern Asian people through the low wavy form found in Europe, to the tightly curled spiral hair of some Negroes and Bushmen. There are considerable differences in form between individuals, and between hair of a single person, which together with the difficulty of measurement of form limit the usefulness of this character in racial classification and render difficult the analysis of the heredity of the future. Woolly hair has been found to appear as a result of mutation in some European families, where it seems to act as a simple mendelian dominant gene.

Human hair displays considerable variability as regards structurally, three major varieties are recognised.

Straight or leiotrichous hair -

This includes straight and slightly wavy forms, and is found in Eskimo, Mongols in general and Amerindians.

Wavy or Cymotrichous hair -

This includes hair with medium and deep waves or curly hair, being present among Veddas, Australians, Indo Afghans, Indonesians, Ainu, Ethiopians, and Europeans in general.

Frizzly or ulotrichous hair -

This comprises tight curly and 'peppercorn' hair, and is typical of African Negriforms, Khoisane forms, Andamanese, papuans, and Melanesians in General. Leiotrichous hair is noticeably heavier than ulotrichous hair.

There are many intermediate grades between the typical forms. Straight or slightly wavy hair originates from a vertical follicle, where as frizzly hair is associated with a curved one. Minor changes in form often occur during the life time of an individual, especially in Europeans. There is no clear correlation between hair form and environment. Mongoloid hair is straight in the Arctic as in the tropics.

Hair colour is dark for most of the people of the world. Only in North European people is fair hair frequent, though it appears sporadically in other groups that is the Australian aborigines. Red hair appears to be produced by a single gene, though other hair colours are genetically complex.

The art of hairdressing in ancient world began about 4,000 years ago, when person in many lands wore their hair in patterns of waves.

The antiquity of various toilet - articles such as combs, razors, depilatories, dye vases, connected with hair

dressing indicates that this form of self-embellishment must have been practised in the remote past. Not only the Egyptians but the Assyrians and later the Greeks and Romans practised individual methods of dressing their hair, using not only hairdyes but wigs of hair. The curious hair-style of many native tribes are often produced in imitation of the parts of various animals, the horns of buffalo, the beak tail, wings of a bird on the head and tail of a turtle, and probably represent the totem of the particular clan. Among civilized people also the symbolical or ritualistic importance has often been attached to the hair as for example, in the practice of tonsure by the Roman Catholic and Eastern churches. Shaving the head as a token of mourning was practised particularly by Greek and Jewish women and Egyptian women and Egyptian women sacrificed their hair to and appease the wrath of a deity in times of crises. History proper deals with facts, and facts can only be known from records of some kind or other. We can not know the history of any people who have left no record of their existence. Archaeologists have already written much about what has been discovered in Egypt and in India. And the world has already recognised the great civilizations that existed in India and in Ancient Egypt, and how great were their artists. It is now a days universally recognised that two of the

earliest civilisations of the world developed in the Nile and the Indus valleys. There are reasons to think that comparable civilizations developed at more or less the same time in the Ganges valley in India and some of the river valleys in China. There have also been attempts to link these different river valley civilizations with one another. Some have expressed the view that the origin of civilization took place in the Tigris-Euphrates valley and spread to the East and West. All this is highly conjectural and we have neither archaeological nor other type of data to fix definitely the relative ages of these different civilizations.

It is beginning to discover today that what was till recently called the Indus valley civilization spread far beyond the reaches of the Indus. In fact, one may hazard the guess that there was continuity of civilization from some where in the western coast of the Deccan right up to the shores of the Mediterranean. From the earliest historic times, if not already in the prehistoric period, contacts had been established between Eastern India and Mediterranean countries.

On the execution of Egyptian and Indian sculpture, with their numerous figures and elaborate details, many years of labour must have been spent and many hands employed. The way they treated their forms and lines shows that Indian and Egyptian sculptures had the same technique and had a similar aesthetic., conception.

It is not to be expected that either Indian or Egyptian style should be uniform. These sculptures are the work of trained and experienced hands and though they exhibit considerable variety in their compositions and technical treatments, the style throughout is maintained at a relatively high level.

It is significant too, that various points of resemblance are to be traced between the sculptures and rocky tombs of Egypt and the caves and temples of India, where as we can see, the artistic traditions and the religious philosophies of both countries and certain traditional types were established, founded partly on models created by recognised ideas and opinions.

The similarities are easily noticeable in many statues found at Mohinjo-Daro and Mesopotamia, specially in the plastic conception of the heads in hard, mask like planes and certain other technical details are also fairly close.

Details as such as the trefoil design on the costume, as well as the mode of hair dressing, may be matched in Sumerian sculpture.

An archaeological evidence proves that Sumerian women had parted line in the middle their heads and the

locks of hair spread¹down on both the sides . The study of Indoa-Sumerian antiquities is still in it's infancy, and it is too early to draw for reaching conclusions. But it is at least probable that the civilization of which we have now obtained this first glimpse was developed in the Indus valley itself and was as distinctive of that region as the civilization of the Pharaohs was distinctive of the Nile; and if the summerians, as is generally supposed, represent an intrusive element in Mesopotamia, then the possibility is clearly suggested of India proving ultimately to be the cradle of their civilization, which in it's turn lay at the root of Babylonian, Assyrian, and western Asiatic culture generally.²

Greek style of hairdressing

The Greeks of the oldest times regarded long hair in a man as well as in woman as an ornament, and only cut it as a sign of mourning . The greek women, to judge by existing monuments, followed an extra ordinary variety of fashions (see figure 54) The point seems generally to have been to cover the forehead as much as possible. One of the commonest modes of wearing the hair was to draw it back

1. Viśasabhyatān kā Itihāsa page 48.

2. Introduction to Indian Art page 4.

over the head and ears and let it simply hangdown, or fasten it in a knot with a band and a needle. The bands of cloth or leather, wound round the front of the head to fasten the front and back hair, were often made to support appointed metal plates called stēphānē. There were several kinds of fastenings by which the hair was artistically arranged; for instance, the sphendōnē, so called from its likeness to a sling, being broad in the middle and narrow at the end. The hair was often worn in nets (Kekrŷphālōs) bags (Sakkōs) and handkerchiefs wrapped round it in the shape of a cap. Greek ladies were early acquainted with the use of artificial appliances, such as fragrant oils, curling irons, and the like.

They wore small cap, and were very fond of decorating their heads with flowers and jewels.

Greek women sometimes left their hair long; held in place by a bandeau with the ends caught up at the back with a ribbon, and sometimes cut it short so that the head was covered by a crop of curls .

1. Dictionary of classical antiquities page 267.

2. Chamber's Encyclopaedia (volume 6) page 699.

Roman style of hairdressing.

The Roman matrons, in ancient times, tied up their hair with a fillet (vitta) in a towershaped top knot (Tutulus) but unmarried women wore their hair in as simple a style as possible. It was, in general, merely parted, or fastened up in a knot on the neck, or woven in tresses arranged round the front of the head. Brides wore their hair in a peculiar fashion, arranged in six braids and wrapped in a red handkerchief . To attract attention by an unusual coiffure was thought to be in bad taste. But towards the end of the republican age, the old fashioned simplicity in dressing . The hair diso appeared, as it did in other matters of dress. Foreign arts, especially those of Greece andAsia, found more and more acceptance. During the Imperial period, when the arrangement of the hair formed a most important part of a lady's toilet, no rule was observedbut what individual caprice and varying fashion dictated, and the wildest and most tasteless fashions were introduced (see figure 55) False hair came into use, as well as ointment and curling irons. False hair was used sometimes, in making up the high coiffures at one time in fashion, and sometimes for perruques, and hence, a regular trade was set up in the hair of Roman ladies sometimes following a Greek fashion, Roman ladies tried by artificial means to give their own dark hair a fair or a ruddy complexion.

A corrosive soap, imported from gaul, was specially used for this purpose. Besides, ribbons and fillets, needles, often richly ornamented, of ivory bone, bronze, silver and gold, were used to fasten the hair as shown in figure no.55

To protect the hair Roman ladies wore nets (rētīcūlum), often of gold thread, kerchief (Mitra), and caps (cālan-tīca) made of various materials, sometimes of bladders. In wealthy houses, male and female slaves, trained by special masters, were kept for dressing the hair.¹

The Roman fashions of the first century A.D. may be studied in the marble portrait heads of the empresses. Among the toilet articles possessed by a roman lady, who would probably have owned a special slave known as a 'psecares' to dress her hair, were curling tongs (Calami), small hairpins of precious wood or bone (aciculæ) and longer ones of gold, silver, bronze or ivory (Comatoriae) and broad convey bones.

The reference for fair hair, which survived in to christian times and was very prevalent during the renaissance, was dominant also among Roman women. Women shaved their heads exchanging their dark tresses for blond wigs derived from Gaul and Germany.

1. Dictionary of classical antiquities page 267 .

It has been proved that there was close relationship between Greece, Rome and India in ancient days. Indian traders used to have sea voyages upto Rome through Greece. They usually brought beautiful damsels from there and sold them to Royal Kings and wealthy persons. Kalidāsa has referred to an 'yavenī'¹ carrying the bow of Dusyanta. The reference to 'bandhaki'² in Padataditakam is interpreted as a female servant but in fact, a bandhaki was a slavegirl brought from foreign countries. However, it is certain that as people began to know each other the effect of the one culture to other was not impossible.

On the basis of ancient Greek Roman and Sanskrit literature as well as on the evidence of archaeology it is clear that there are some common characteristics in hair styles of these countries.

Figure 54, 55 show some special characteristics of Greek hairstyles of women. In India as well as in Greece and Rome women liked to draw their hair back and to fasten it in the form of different types of knots (see figure 54b, f. 55C)

1. Kālidāsa granthavalī page 124.

2. Śrngārahātā (Padmaśrīntaka) page 22.

The archaeological Indian sculptures of Gandharava period dated between A.D. 50 and 300, are Hellenistic influence are . The hairstyles also could not remain untouched by its influence.

Figure 21 is a head of beautiful lady of fifth century having frizzled locks upon her head . This figure is influenced by greek style.

Figure 55. is representing the Roman hair style of women. V.S.Agrawla mentions¹ honey comb hairstyle of women in his book, Indian art According to him densely curled locks on both the sides of śimanta formed this honey comb hairstyle. In ancient time, the aristocratic ladies of Rome were fond of such hairstyle (see figure 55C.)

Hair styles in the middle ages of Europe.

The process of hairstyle was continued in the middle ages also. There was great influence of roman and Greek hairstyles on mediaveal Europe. Some minor changes were inevitable.

In England long hair was the most outstanding features of women's fashions until the first quarter of the twelveth century the hair was concealed under the veil; thereafter the

1. Indian Art page 319.

two plaits bound round with silk or ribbons hung to the knee or lower sometimes, false hair was used to add to their length. Young girls wore their hair loose.

The long plaits of hair began to go out of fashion by the end of the twelfth century. The long plaits of hair were sometimes coiled round the head or on either side over the ears.

The hair was concealed again by the first quarter of the thirteenth century. The long plaits were some times seen during the first year or two, but the hair was generally arranged in large coils on the either side of the head. This¹ fashion became very popular.

In the middle of the thirteenth century a wider form of hairdressing became fashionable, and a new coarse net or wire covering, called the ~~crepinetke~~^{crepinette} was worn over the hair.

The fashion of coiling the hair over either ear was adopted by rich and poor. Young girls still had their hair loose with a silken band round the head.

By the end of the thirteenth century the linen band round the head, that was worn with the barbetle, spread out side ways over the wider form of hairdressing. The top edge of this band was sometimes pleated on to a flat piece of stiffened linen covering the crown of the head.

1. Historical costumes of England page 29.

In the middle of fourteenth century the plaits of hair were generally arranged longer, forming a square frame for the face. The wealthy women had these plaits confined in a crespINETTE or decorative 'tube' on either side of the face, suspended from a narrow band worn round the head ^{at 1}

By the end of the fourteenth century the hair was dressed wide up on either side of the head, and sometimes, was arranged above the ears.

Small veils that were draped over the head of the more elderly women followed the current fashions. Light veils were also worn with some of the fashionable head dresses.

In the first quarter of the fifteenth century the hair was generally hidden under the various net coverings throughout this period some times, young girls still occasionally wore their hair loose.

By the middle of this century the hair was plucked so that it was entirely concealed beneath the head dress.

The roll shaped head dress was now developed to the fullest extent, and it was generally known as the heart shaped headdress. This decorative roll, low over the forehead, curled up on either side of the head in quite a

variety of ways, being at first more rounded, then pointed in the front, and finally curved steeply up in a sharp it shape. The side pieces over the ears were generally made of richly decorated wire or net like coverings. Sometimes, ¹ they were of the same embroidered materials as the roll.

The new ' butterfly' head-dress was the latest fashion for women.

The hair was still plucked back from the forehead, and concealed under the head dress. The hair was taken straight back from the face into the round shaped, head dress. The round shape of ' butterfly' head dress was decorated in a variety of ways, they were all of a very similar length, and were tilted right back off the head at about the same angle.

By the end of the fifteenth century hoods struck a new note in women's head wear, the ' butterfly' headresses were seen no more.

The hair was seen again in front of the hood ,and it was parted in the centre.

In the quarter part of sixteenth century the hair was bound round with silks or ribbons into two long tails, and wound round the head, crossing in the front.

Sometimes the hair was unbound and brushed smoothly down from the centre parting.

In the middle and by the end of this century the hair was shown much, and except for a small cap on the back of the head, was often uncovered out of doors. Later the hair was dressed off the forehead over a high ped. Hairdye and false hair were quite common among the upper classes. Pearls were used a great deal to decorate the hair on formal occasions. Sometimes the hair waved back from the centre parting, was seen in front of the hood.

In the first part of seventeenth century the hair still dressed over a roll in the front, was fairly flat across the top at first, then sometimes perfed high in the centre, with the advent of the new and more graceful fashions the hair was taken back from the forehead and coiled in a small bun up on the back of the head; the side pieces were loosely curled,. Ribbons, jewels, and even ostrich feathers decorated the hair on special occasions.

Small caps were worn with the earlier forms of hairdressing. Long veils were seen on widows. Sometimes, the wide, plumed cavalier hat, made of velvet, was used for riding only. Women usually left the hair uncovered, though out of doors some light veils were sometimes drapped over the head, and face, also the lace and linen caps were not uncommon.

In the middle of this century the hair was still coiled up on the back of the head, the side curls were often quite long down to the shoulders. Fringes began to go out of fashion. Narrow coloured ribbons were worn in the hair a great deal women of all classes wore the high crowned puritan hat.

The side curls continued in favour and often longer ringlets were brought forward over the shoulder. The hair at back was coiled up as before, and narrow hair ribbons were still used. Very wide hairstyles were fashionable. False hair was used to give this extra width.

By the end of seventeenth century the hair was longer , with ringlets hanging down the back and over the shoulders. The side-pieces were shorter and arranged in tight curls high on the head above the ears. Ribbons and sometimes a little lace were quite often used to decorate the hair on top of the head;. This developed into the very tall headdress . The hair was sometimes powdered.

In the first part of 18th Century the hair was closely curled on top of the head with long ingrets hanging from the back. This fashion remained in vogue for court wear.

The hair was generally done up on top of the head, powdered hair was very popular at that time.

The hair was arranged over a high frame or pod of ^{low} ~~few~~ with false curls and ringlets added, powder was lavishly used, ribbons, flowers, feathers jewellery, even model slips decorated this erection.

By the end of this century hair was arranged in curls at the front with short ringlets or a large coil hanging at the back and it was usually tied round with ribbons after the ancient Greek fashion.

The hair was sometimes parted in the middle with short ringlets on either side and at the back, or it was curled up on top of the head.

In Italy women dressed their hair in a fanciful but becoming manner. They wore nets and ribbons on their heads.

In Bohemia the long hair of women suffered to float in tresses or when the cap was laid aside the hair was tied¹ over the head with knots of ribbons.

The Georgian women had on their heads a cap or fillet, under which, in front, their black hair falls upon the forehead, and behind, it was braided into ^{the} ~~basses~~ ^{trusses}.

In Norway maiden bride appeared with her hair plaited²

1. Cosmorama page 72.

2. Cosmorama page 107.

In lapland the cap of the women was of silk, embroidered and covered with lace, beneath which the hair was entirely concealed.

In sweden ladies wore a silver crown richly gilt; and kept on by a doublechain, which hanged down on either side of there head.

The cossack women wore Indian kerchief upon their head. Married women wore their hair tucked under a cap.

The wenach ofNetherland concealed their hair under caps.

In switzerland unmarried females set a value on the length of their hair, which they separated into two divisions, and allowed to hang at full length, braided with ribbands .After marriage those tresses were twisted round the head in spiral lines and fixed at the crown with silver pins .

In Fikland women used to wear white hoods or kerchiefs upon their heads.

It may be remarked too that the further we go back in history, the nearer we come to a common cultural type, the further we advance, the greater the differentiation. As regards India, it has been said that " East is East and We: West is west and never the twain shall meet " This is a counsel of despair that can only have been born of the most profound disillusion and the deepest conviction of impotence. I say on the contrary that human nature is an

unchanging and ever lasting principle; and that whoever possesses such a nature and not merely the out ward form and habits of the human animal - is endowed with the power of understanding all that belongs to that nature, without respect to time or place.

In India the Gupta period, from the fourth to the sixth centuries A.D., may be said to represent the Zenith of Indian art. By this time, the artist is in full and facile command of all his resources¹. The paintings of Ajanta² along with their hairstyles, approximately comparable to those of the very early Renaissance in Europe, depict with irresistible enchantment a civilization in which the conflict of spirit and matter has been resolved in an accord such as has hardly been realised anywhere else.

Hairdressing in East.

The women of Siam were fond of curls of hair.

In Japan females preserved all their hair and wrapped it round their heads with ornamental flowers and ribbonds²

The headdress of china consisted in an arrangement of curls, which were interspersed with small tufts of

1. Introduction to Indian Art page 81.

2. Cosmorama page 229.

flowers or gold and silver ornaments. Young ladies also wore a kind of bonnet, covered with stuff, or silk, and adorned with pearls, diamonds, and other costly decorations¹

The figure no.56 is a water Nymph of china showing the influence of Indian hairstyle. Central Asia was the fusion ground of various influences from the great civilizations around Indian influence was specially strong at the site where this female figure is painted.

Central Asia was also the gate through which Indian culture, mainly in the form of Buddhism passed into china. Ceylon was also not remained untouched by Indian influence of the hairstyle. As it is evident with the figure no.57. This figure, holding a blossoming flower in one hand and two lotuses and a water lily in the other, is said to be a court lady of a ceylonese king. The style and purity² of line show Gupta influence

The interchange of decorative forms of hairstyles between India and her neighbours has been as active as the same process in other parts of the world, and whatever forms of hairstyle and hair decoration India has adopted, evolved or developed she has endowed with something of her own essence before passing it on.

1. Cosmorama page 229.

2. The Art of India -plate no.50.

Early historical notices refer to India's political and commercial intercourse with the outer world . Resulting from these connections, we find, on the one hand, the introduction of foreign elements into the hairstyle of Indian women and on the other the extension of Indian style abroad.



Figure-1. 'Slatnakesapāsa' - Mathura Museum.



Figure-2, 'Young rājā surrounded by women' xth cave of Ajanta



Figure-3, Ornamented terracotta,
Mathura Museum.



Figure-4, Hairstyle of kusana period, Mathura Museum.



Figure-6, 'Knot with veni'- Skanda Mata (6th century A.D.
Ketyarka)



Figure-7, 'Stupa Kesapasa, Mathura Museum



Figure-8, ' Stūpa Kesapāsa ' Calcutta Museum.



Figure-9, ' Kṣataghni Kṣapāsa '. Bust of goddess,
Kandriya Mahadeva Temple Khajurāho.

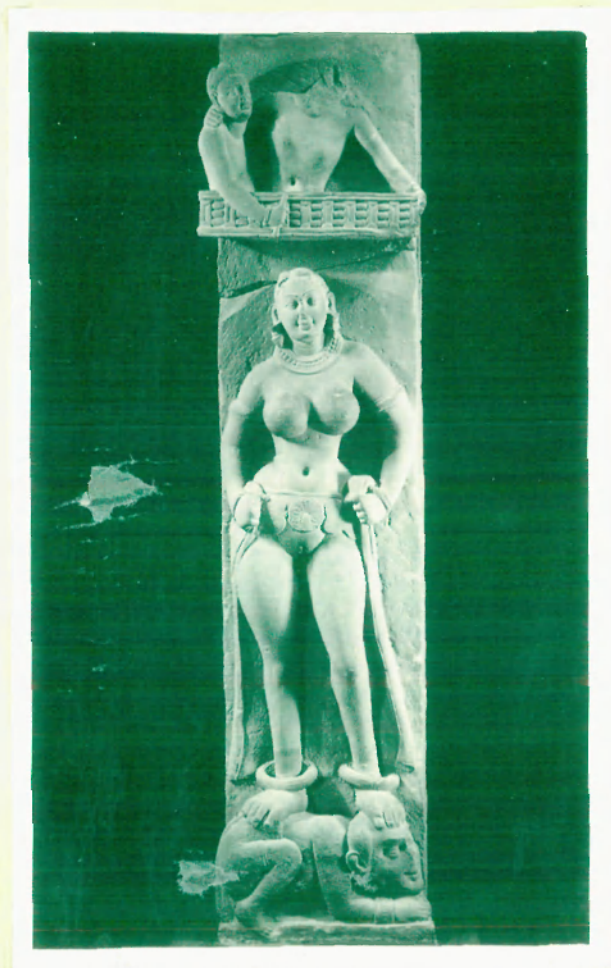


Figure-10, 'Bodied hair', Mathura Museum.



Figure-11, " Vellita Keshapāsa", Dance reliefs from Amman
walls, Devi temple (14th cent. A.D.)

Figure-12, ' Pañcacūda', from Sculptures at Bhuvaneshwar,
Orissa (10th cent. A.D.)



Figure-13, ' Sālakakuntala' Sālaphanjikā Indian Museum
Calcutta.



Figure-13, 'Samunnadhasikhandaka', Visvanāth temple S. wall
Khajurāhe.



Figure-15, 'Kumbhībandhaka' from Amman walls, Devi temple.



Figure-16, Āvartalalātikā Mathura Museum.



Figure- 17, 'Kabari', bust of Nati, Mathura Museum.



Figure-18, Kabari, Kandariya temple, khajurahe.

Figure-19, 'Mayūrikesapāsa', Pārvatī Ahichchhatra terracotta
(12c.m. high 500 A.D.)

197



Figure-20, 'Līlā-mayūra-barhaṅgya- Mesapāsa'

Figure-21, 'Cūrnakuntala Kesapāsa' Female head 5th century A.D.



Figure-22, 'Isudhī Kesapāsa' Gahadavala, 11th cent.A.D.
Rajorgarh, Bikāner.



Figure-23, "Valibhrtakesapāsa, Indian Museum Calcutta.



Figure-24, Dhammilla, Anamorous couple Devi Jagadamba temple
Khajuraho.



Figure-25. Dhammilla, Markand: Drummer 12th-13th cent. A.D.

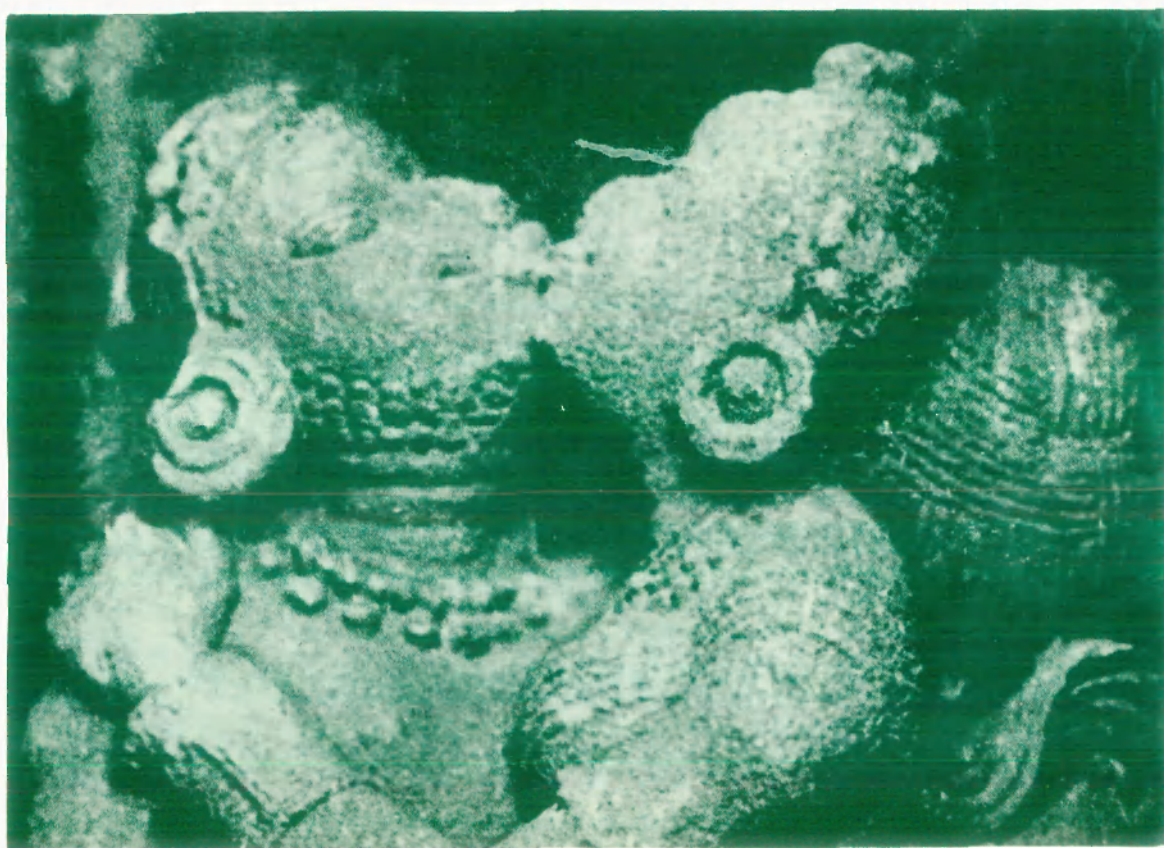


Figure-26, 'Dhammilla' Raja Rani temple (Bhubaneswar) C.A.D. 1150



Figure-27, 'Dhammilla' interior visvanāth temple Khajurāho.



Figure-28, Dhammilla Surasundarī Visvanath temple Khajurāho



Figure-29, 'Kuñila Kesapāsa', Gomatesvara, Western 10th cent A.D.



Figure 30, 'Kailāśamekhalā' from the carvings in the temples of Orissa.

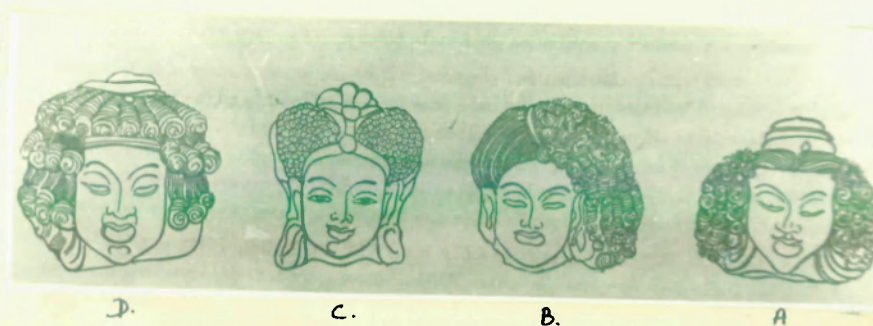


Figure-31, Chatrakāra Kesa, Bhramarakakesa, Honeycomb hair Style, Simantakesa.



Figure-32. 'Kokila-Kesapasa' Woman under the Raktāsoka tree
from a railing pillar, Kuṣāṇa, 2nd cent A.D.



Figure-33, 'Sithilakesapāśa,' Indian Museum, Calcutta.



Figure-34, 'Urdhvakesapāsa,' after ivory panels from Begram.



Figure-35, Urdhvakesapasa, Surasundari South wall Kandariya temple, Khajuraho.



Figure-36, Cudapāsa Varda raja Perumal temple Kanchipuram
(16th century.)



Figure-37, 'Alaka pallava' Mathura Museum



Figure-38, Mandressing hair Mathura Museum.



Figure-39, 'Single Veni' Yakṣi, Maharaulī



Figure-40, 'Dvi-Venis' Colossal Statue of a yakṣa female, Maurya period Besnagar, near Bhopal



Figure-41, Dvi-Venis Yakṣi Bharhut 185-80 B.C. Indian Museum
Calcutta.

Figure-42, 'Satveni', from Sculptures at Bhubaneswar Orissa
(10th cent A.D.)



Figure-43, 'Bahuvani' Museum Mathura



Figure-44, ' Bahuveni ' Mathura Museum.



Figure-45 , ' Sairandhri ' .



Figure-46, 'Woman dressing hair' Lakshmi Janardana temple
Surul.



Figure-48, Kutakesa Mathura Museum.



Figure-49, Tilaka Indian Museum Calcutta



Figure-50, 'Lata-tika', 'Sikhavyala', from Frescoes of Ajanta



3049
FEMALE HEAD WEARING EARRING
GUPTA PERIOD. FROM GOVIND

Figure-51, 'Catulā Tilaka' Mathura Museum.



Figure-52. 'Beautiful ornamented female' Mathura Museum



Figure-53, Kanaujika Mathura Museum



(1) COIFFURES OF GREEK LADIES.
(From terracottas, Stackelberg's *Gräber der Hellenen*, taf. lxxv, etc.)



SABINA. PAULINA. JULIA DOMNA.
 (3) *COIFFURES OF IMPERIAL ROMAN LADIES
 (FROM COINS).



Figure-56, 'Water Nymph' Dandan Uiliq/Mural, detail 8th C.A.D.



Figure-57, 'Lady with lotus' Sigiriya, Mural detail 497-497 A.D.

APPENDIX.

HAIRDRESSING

SOME IMPORTANT WORDS

Abalāveni	Meghadūta (Uttra) 36
Akośā	Vīramitrodaya page 121
Akeśī	Pāṇinī 4.1.57
Akulāla ^{ka}	Kumārāmbhava 8.88.
Alakābharana	Raghuvaṃśe 8.62
Alakābhirāma	Śrīngāra ^a māñjarīkatāhā page 13
Alakācūrṇa	Raghuvaṃśe 6.54.
Alakakuntalātī	Caurapañcāsikā 4.
Alak ^{ak} usuma	Kuttanīmata 293
Alakamālikā	Śrīngāratīlaka 2.89
Alakānta	Śīsupālavadha 4.9
Alakapalleva	Vikramāṅkadevacarita 1.59.
Alakapihitā	Āryasaptasatī 306
Alakaprya (Abhinavakharatī)	Abhinavabhāratī volIII page 120.
Alaka ^a ṣaṇḍamāna	Vikramāṅkadevacarita 3.6
Alakavallarī	Kādambarī page 555
Alakayojanā	Nāṭyaśāstra 21.72.
Aṃśukakṣapāśa	Caurapañcāsikā 22
Aralakesī	Naisadha 13.39
Arcitacikura	Śrīngāra ^a māñjarī page 85
Asaṃskṛtālakīnī	Kādambarī page 188
Asitakośa	Rāmāyana 19.32.
Asitakesānta	Rāmāyana 6.19.27.
Asita Kośāvalī	Rasasadanabhāṇa 192.
Atikosa	Vīramitrodaya page 121.
Atikesī	Pāṇinī 4.1.57.
Āvartalalātikā	Abhinavabhāratī volume III page 120.

Āyatakuntala

Āyataveni

Baṛh^hab^har^hkesumūrdhaja/

Bhramibhṛita oṛnakuntala

Bhrastābhāraṇakesānta

Bhrngaruṇāḷika

Bhujaṅgivaṇkaveni

Bhūḷakesī

Cāḷaḍalaka

Cārukeśa

Cārukeśānta

Cārukeśī

Cāruśira

Cārutamālakānta

Catuṣkaparḍa

Cikurabhāra

Cikuragrha

Cikurakaḍamba

Cikuranikara

Cikuravisāraṇa

Cūdā

Cūdāmaṇi

Cūdāmaṇimakarika

Cūdāpśa

Cūdāyata

Śṛṅgāratīlekabhāṇa page 7

Āḍipurāṇa 30.83.

Āḍipurāṇa 27.78.

Naisadha 15.33.

Rāmāyana V 1.15.

Raghuvaṇśa 8.53.

Pārijātaḥaraṇa 8.20.

Petersburg German dictionary
page 431.

Jānakiḥaraṇa 16.31.

Vīramitrodaya page 178.

Rāmāyana 5.35.21.

Śṛṅgāraṇārādīya 12.

Rtusekhāra 6.3

Jānakiḥaraṇa 3.21.

Rgveda 10.114.3.

Kuṭṭanīmata 44.

Āryāsaptasatī

Śṛṅgārasunderabhāṇa page 30

Śṛṅgārasudhākarabhāṇa
page 15.

Āryāsaptasatī 231.

Bhaktirasamrtasindhu page 199

Rāmāyana V 66.7

Harṣacarita Saṁskṛtika
adhyāyana page 24.

Meghadūta (Uttara) 2.

Sri Rasapañcādhyāyī kā

Saṁskṛtic Adhyāyana 2.34.

Cūrnakuntala
Cūrnāḷaka
Cūrnāḷakavalaya
Dhammilla
Dhūmaḷkhāmiṇi
Dhūmrekeśī
Dhūsaraveṇī
Dīrghakeśī
Dīrghāḷaka
Dviveṇī
Dyotā Apastambagrhyasūtra
page 54
Ekaveṇī Rāmāyana
Galitabandhanakeśapāśa
Gavāksika
Ghaṇāḷaka
Ghaṇanīlāsīroruḥa x
Guḥa
Jaḷādrāḷaka
Kabarabhāra
Kabarī
Kabarībhāra
Kacagraha
Kacahasta
Kacahastassamyamana
Kacākaśī
Kacalīlabandha
Kacanigraha

Vikramāṇkadevacarita 4.2
Vikramāṇkadevacarita 9.63.
Śṛṅgāraṇājārī page 74
Vikramāṇkadevacarita 10.56.
Venisaṃhāra.19.
Rāmāyana V 17.16.
Jānakīharana 19.56.
Rāmāyana Uttarakāṇḍa 24.7.
Svapnavāsavadutta 6.10.
Nāṭyaśāstra 21.75
Rāmāyana Ayodhyākāṇḍa
10.9.
Caurapañcāśikā
Nāṭyaśāstra 21.22
Pārijātaḥaraṇa 1.2
Rtusaṃhāra 4.16.
Nāṭyaśāstra 21.23.
Mr̥chakatika 5.35.
Pārijātaḥaraṇa 5.49.
Pāṇinī IV 1.42.
Jīvanandana 4.7
Śṛṅgārahāṭa page 187.
Amarakośa 2.6., 2.49.
Naiṣadha 18.119.
Pāṇinī 5, 9, 127.
Vikramāṇkadevacarita 12.77
Śṛṅgārahāṭa page 185.

Kacoccaya

Kandakam

Kaparda

Kathinasveni

Katipaipānduracikura

Kesagraha

Kesahasta K

Kesekalāpa

Kesakambaladhārinī

Kesākarsana

Kesapaksa

Kesapāśa

Kesapāśī

Kesāpramokam

Kesaracana

Kesāsamakāra

Kesavardhana

Kesavesa

Kesavṛnda

Kesayutha

Kesī

Kesīkā

Kesinī

Kīrṇa Kesapāśa

Klīṣṭa Keśa

Kokilakesapāśa

Komalakeśa

Vikramāṅkadevacarita 12.72.

Nāṭyaśāstra 21.23.

R̥gveda 10.114.3.

Meghadūta(Uttara) 30.

Kuttanīmata 28.

Venisamhāra 3.14.

~~Mṛcchakatika~~ 1.29. Mṛcchakatika

Petersburg Dictionary
page 486.

Rāmāyana 5.17.25.

Venisamhāra 1.17.

Mahābhārata 4.1114.15,486.

Śṛṅgārasudhākarabhāṇa page 5.

Amarakośa 2.97.

Śīśupālavadha 11.54.

Rtusamhāra 4.15.

Meghadūta 1.36.

Atharvaveda 6.21.3.

Pāṇinī 4.1.42.

~~Mṛcchakatika~~ Mṛcchakatika 1.29.

Harisaubhāgyakāvya

Aryāṣṭaśatī 172.

Pāṇinī 5.2.109

Neisadha 4.114.

Samamātrika samajy 93.,

Kumārasambhāṇa 8.83.

Padmaprabhṛtaka (Śṛṅgārahāṭa)
page 4.

Vīramitrodaya page 168.

Kṛṣṇakesī
 Kṛṣṇikṛtasvetakaca
 Kumbhībandhaka

 Kuñcitakesa Rāmāyana
 Kuñcitakesavallarī
 Kuñcitamūrdhaja
 Kuñcitanīlakuntala
 Kuñcitasīrasiruha

 Kuntala-oayam
 Kuntala Kalāpa
 Kuntalika
 Kuntalollasa
 Kuntala prāntabhāga
 Kuśalakesakarmāṇī
 Kusumadyesukēśsu
 Kusumākulakuntala
 Kusumotkhañcitālaka
 Kūtakeśavatī
 Kutilakabarībhāra
 Kutilakesapāśa
 Kutilakesī
 Kutilākuntala
 Kutilālakāvalī
 Kutilakuntalavṛnda
 Lalāṭika
 Lalitālakatvam
 Lambālaka

Rajataranginī 3.416.
 Samyamātrikā 2.
 Abhinavabhāratī volume III
 page 120.
 Rāmāyana V 63.9.
 Ādipurāṇa 37.48.
 Rāmāyana Yuddhakāṇḍa 121.3.
 Bhāgavatapurāṇa 2.2.11.
 Padmaprabhṛṭṭaka
 (Śṛṅgārahāṭa) page 47.
 Rasasadanabhāṇa 183.
 Caurapañcāsikā 7.
 Hārāvalī 34.
 Vikramāṅkadevacarita 4.101.
 Mrgāṅkalēkhā 1.20.
 Mahābhārata (Virata) 3.18.19.
 Mr̥chakatika 1.40.
 Gītaśegovinda 2.5.
 Raghuvansā 8.53.
 Samyamātrikā 2.
 Gītgovinda 3.3
 Śṛṅgāramañjarīkathā page 13.
 Mālavikāgnimitra 3.22
 Śṛṅgārtilakabhāṇa page 7
 Kuṭṭanīmata 110
 Bhāgavatapurāṇa 3.28.30.
 Pāṇinī IV 3.65
 Alankāra⁴atnākara page 175.
 Amarukasataka 62

Lulitakesānta
 Luthitāleka
 Mahisiviśanaveni
 Makarikā
 Malabharinī
 Mandārakṛtamūrdhaja
 Mañjulakuntala
 Missakesī
 Mrdumūrdhaja
 Mrdusamhāra Kesapāsa

Mugdhāleka

Muktājāla

Muktājālagrathitāleka

Muktakesī

Muktamūrdhaja Ṛ

Muktaveni

Mundā

Mundamāṭamandana

Mūrdhaja

Nandivinaddhaka

Nīlakesī

Nīlāleka

Nīrdhūtakesī

Nitāntaghananīlakesā

Niyamitāgra Kuntala

Kuttanīmata 597

Jānakīparana 13.38.

Śṛṅgārahāta page 201.

Nāṭyasāstra 21.22.

Pāṇinī VI 3.65.

Rāmāyanakāṭina Sanskr̥ti page 56.

Śṛṅgāra Sudhākarebhāna page 27.

Āṅgījā page 69.

Vīramitrodaya page 168.

Mahābhārata Uddogeparva

87.33.34.

Śṛṅgāramāñjarī page 57.

Abhinavabharatī volume III
page 112.

Meghadūta (Pūrva) 67.

Mahābhārata Sabhāparva 8.1.18.

Rāmāyana V 54.27.

Raghuvamśa 14.12.

Apastambagr̥hyasūtra page 54

Harsacarita Sanskr̥tika
Adhyāyana page 56.

Śṛṅgārahāta page 84.

Āṅgījā page 72

Rāmāyana 5.18.25.5.19.23.

Amarūkasataka 93,

Rāmāyana V 14.18.

R̥tusamhāra 3.19.

Jīvanandana 1.38.

Palitapāṇḍudhammilla

Pañcaśūda

Pāṇḍuramūrdhaja

Paridhūsarālake

Parinaddhākulakēsa

Parusālaka

Paryākulakēsa

Paryākulamūrdhaja

Paryastabandhakabari

Patrabhaṅgamakarikā

Pindipatra

Prakīrnakesi

Pratanuveni

Pravālasirsa

Praveni

Prthukēsahasta

Punyagandhādhivāsita keśapāsa

Puṣpaśikura

Puṣpāpida

Puṣpotkatamūrdhaja

Rajjuvenikāpatta

Rajodhvastasiro ruha

Ruciracikura

Ruksālakāgra

Sabalakesi

Sadoraka

Śṛṅgārahāsana page 15.

Mahābhārata 13.3.11

Rāmāyana Ayodhyākāṇḍa

117.18.

Raghuvamśa 11.60.

Jānakīharana 5.61.

Meghadūta (Httara) 33.

Kuttanīmata 389.

Abhijñānaśākuntala 1.28.

Alaṅkāraḥ Ratnākara page 175.

Harsacarita Sāṁskrtika

Adhyayana page 14.

Nāṭyaśāstra 21.22.

Mahābhārata 3.12239

Meghadūta (Pūrva) 31.

Jānakīharana 1.8

Raghuvamśa 15.30

Śṛṅgārahāta page 109

Mahābhārata Uddogaparva

87,33+34

Naisadha 3.128.

Śṛṅgārahāta page 18

Śṛṅgārahāta page 119.

Susruta 1.25.40.

Rāmāyana V 58.56.

Gītagovinda 7.2.

Raghuvamśa 7.70

Vikramāṅkadevacarita 4.46.

Nāṭyaśāstra 21.23.

Sairandhrī	Mahābhārata (Virata) 3.18.19.
Sakesā	Pāṇinī 4.1.57.
Sālakekuntala	Nāṭyaśāstra 21.67.
Samuhyakacān	Kuttanīmata 163.
Samunnadha Śikhaṇḍaka	Abhinavbhāratī vol III page 120.
Samyatāgrālaka	Śṛṅgārahāṭa 185.
Satvenī	The position of women in Hindu civilization page 290.
Seuṇḍamalaka	Śṛṅgārahāṭa page 201.
Śikhābharana	Vikramāṅkadevacarita 4.61.
Śikhānta	Śṛṅgārahāṭa 36.
Śikhāpāsa	Nāṭyaśāstra 21.22.
Śikhāvyāla	Nāṭyaśāstra 21.22.
Śikhipetra	Nāṭyaśāstra 21.23.
Śimantaśumbicatulātilakamaṇi	Harsacaritasāṃskṛtika Adhyayana page 24.
Śimantamakerikā	Kaṇḍamarīpage 600
Śimantarekhā	nalacaritra 3.26.
Śimantyaṃana	Śiśupālavadhā 2.75
Śirasījakatapa	Kaṇḍamarīpage 526/
Śiromaṇḍana	Rasasadanabhāṇa page 53
Śiroruha	Vīramitrodaya page 168.
Śiroruhānta	Rāmāyana 4.13.3.
Śirsaajolaka	Abhinavbhāratī volume III page 112.
Śisopaka	Āṅgavijjā page 72.
Śitakusumapīḍa	Mālatīmādhava page 268.
Skandhakesī	Vīramitrodaya page 176.
Ślathasīrasīyapāsa	Śiśupāla 7.62 Vadhā

Snigdha^oikura
 Snigdha^kaca
 Snigdha^kesa
 Snigdha^ku^oitake^santa
 Snigdha^laka
 Snigdha^sira^siruha
 Snigdha^veni
 Srastake^si
 Srastala^ke ~~kar~~
 Stū^lake^si
 Stū^pake^sapa^sa
 Sukapara
 Suke^santa ~~M~~
 Suke^si
 Suklaⁿsukā^ttalake Kesapā^sa
 Sū^kamake^sa
 Sumā^layē^kulamū^rdha^ja
 Surabhik^rtakesapā^sa
 Surabhila^cikura
 Surbhisa^rira^siruha
 Susamyata-kuntala
 Susnehitake^sa
 Svetamū^rdha^ja
 Syā^mala ke^sapā^sa
 Tā^mramū^rdha^ja
 Taralita^laka
 Taraṅ^gita^laka
 Uccavacatā^mracū^da
 Uḍ^grhitā^lakāⁿta

Ś^rṅgārasudhākarabhāⁿa page 15.
 Nalacarita 3.32.
 Vī^ramitrodaya page 168.
 Bhā^gvatapurāⁿa page 8,8,33.
 Ś^rṅgārasudhākarabhāⁿa page 17.
 Ś^rṅgārahā^ta page 47
 Megha (Pūr^va) 18.
 Ā^dipurāⁿa 26.104.
 Pā^rijā^taharāⁿa 8.8.
 Vī^ramitrodaya page 176.
 Vedio Index vol II page 483.
 Vajasaneyī Samhitā 11.56.
 Mahā^bhārata 1.4745.
 Rāmā^yana Aranyakāⁿda 46..21.
 Saunderananda 7.7
 Vī^ramitrodaya page 168.
 Rāmā^yana V 18.17 .
 Rtu^samhā^ra 2.22.
 Rasasadanabhāⁿa 159.
 Ś^rṅgārahā^ta page 47.
 Mahāvī^racarita 6.9.
 Pā^rijā^taharāⁿa 1.47.
 Rāmā^yana Yuddhakāⁿda 95.9.
 Ś^rṅgārasudhākarabhāⁿa page 7.
 Rāmā^yana 17.10.
 Uttara^mā^carita 6.37.
 Vikramāⁿkadeva 2.36.
 Rāmā^yana 4.24.34.
 Meghadū^ta (Pūr^va) 8.
 Raghuvāⁿsa 16.67.

Ujjvala keśaveśa
Ullekhya

Unmuktakesī

Ūrdhvakesa

Ūrdhvakesī

Utkṣiptālaka

Vabhrukesī

Vakrakesānta

Valibhrtālaka

Vallitakesa

Veni

Venibandhana

Venikā

Venikṛtakesānta

Venilata

Venipuocha

Venīakandha

Venivikṛtakesānta

Vicinventikesān

Vedhūtakesa

Vidyamānakesa

Vikīrnakesānta

Vikīrnamūrdhaja

Volambakesī

Vololakabari

Voilolakesī

Śṛṅgārasunderabhāṇa page 45.

Abhinavabharatī volume III

page 120.

Śṛṅgāramāñjarī page 80

Śṛṅgāramāñjarī page 52.

Vīramitrodaya page 178.

Śṛṅgārahāṭa page 246.

Āpastambagrhya sūtra page 54.

Rāmāyana Kāṭīnasamkṛti.

Raghuvaṇśa 8.53.

Mahābhārata virāṭa 9.1.

Venisamhāra 1.19.

Jānakīharana 4.54.

Śṛṅgāratilakabhāṇa page 22.

Mahābhārata 4.5.75

Līlāvatī page 10.

Nāṭyaśāstra 21.23.

Mahābhārata 1.21.54.

Mahābhārata 4.575/

Śrīrādhārassa Sudhānidhistava

page 334.

Kirātārjunīya 8.33.

Pāṇinī 4.1.57.

Kathāsaritsāgara 20.22.

Kumārāmbhava 4.4.

Buddhacarita 8.21.

Śṛṅgārasunderabhāṇa

Venisamhāra 2.25.

Vilulitakeśa
Vilulitāleka
Vilulitamūrdhaja

Vimucyaveni

Vimuktakesī

Visamakēśa

Visamaveni

Viślatha Keśapāśa

Viśeśakeśapāśa

Viśrasteḍhamilla

Vrjināgrakeśapāśa

Vyālabhamānaveni

Vyālikasīra

Vyālīvaveni

Vyālolakeśapāśa

Vyālolakuntalākalāpavatī

Vyastakesī

Jānakīharana 99.

Amarūkeśataka 93.

Śiśupāla 8.68.

Mahābhārata 4.301.

Rāmāyana Yuddhakāṇḍa 113.2.

Śṛṅgārahata page 71.

Meghadūta (Uttara) 30.

Līlāvatīpage 18.

Kuttanīmata 69.3.

Mrgāṅkalekhā 1.17.

Mahābhārata Uddogaparva

87.33-34.

Āryasaptasatī 560.

Śṛṅgārahata page 27.

Rāmāyana V.14.9.

Gītagovinda 12.7.

Caurapañcāsika 7.

Śṛṅgerasunderabhāṇa page

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Vilhana	Geurapañcāsika
	Karnasundarī
	Vikramāndkadevacarita
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